

FOR SUNDAY SCHOOLS.

ROYAL
PRAISE
BY
JAMES R. MURRAY.

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CINCINNATI,
Published by The JOHN CHURCH CO. 74 West 4th St.

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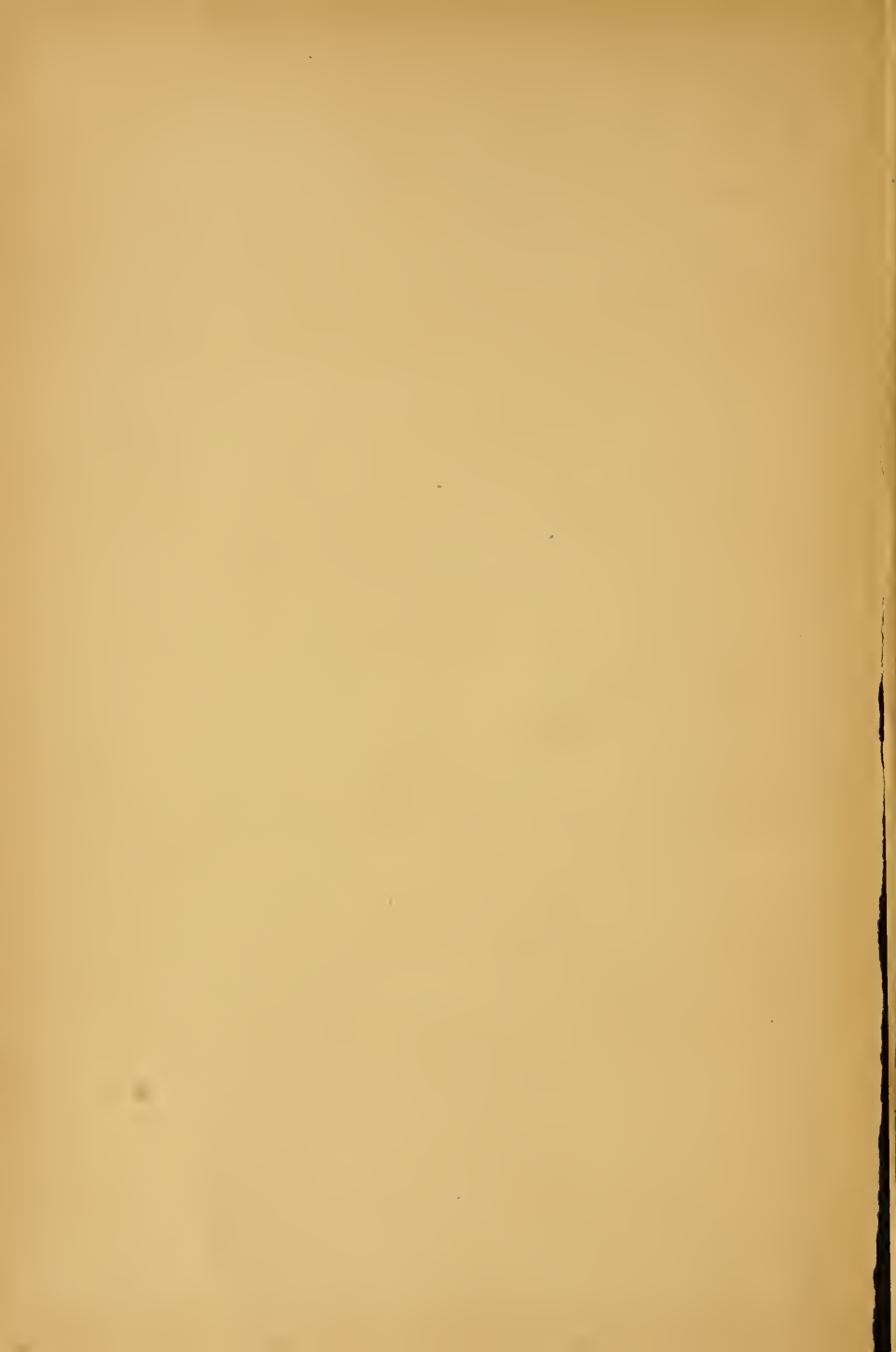
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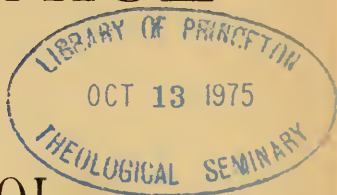
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ROYAL * PRAISE

FOR THE

SUNDAY SCHOOL.



— A —

COLLECTION OF NEW AND SELECTED

GOSPEL * SONGS,

WITH A CLEAR AND CONCISE COURSE OF INSTRUCTION
IN THE ELEMENTS OF MUSIC.

— BY —

✓
J. R. MURRAY.

CINCINNATI :

Published by The JOHN CHURCH CO., 74 W. Fourth St.,

CHICAGO :
ROOT & SONS MUSIC CO.,
200 Wabash Ave.

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THE J. CHURCH CO.,
19 East 16th Street.

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PUBLISHERS' PREFACE.

THE Publishers of ROYAL PRAISE believe it to be a worthy addition to their well-known and widely-used series of books for the Sunday-school.

It is not only a new collection, but a collection of new songs, only a few "old favorites" being reprinted.

The Author has given special attention to the words of the book, and a careful examination will show them to be healthy and helpful in sentiment and happily expressed.

The Elements of Music and Course of Practical Exercises will be of value not only to the young, but to all who wish to learn to read by note.

We take pleasure in presenting ROYAL PRAISE to the Sunday-schools of America, believing that it will receive from them a hearty welcome.

THE JOHN CHURCH CO.

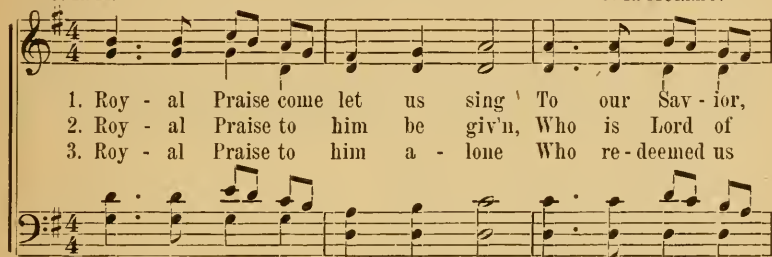
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ROYAL PRAISE

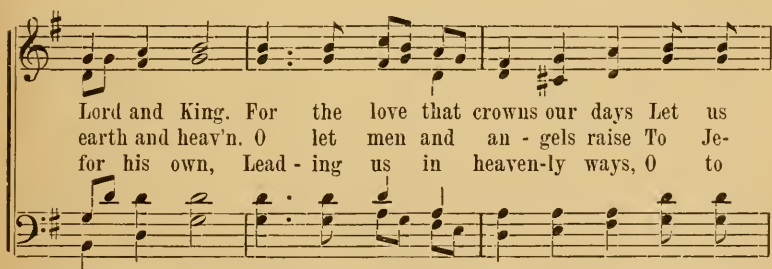
Royal Praise.

J. R. M.

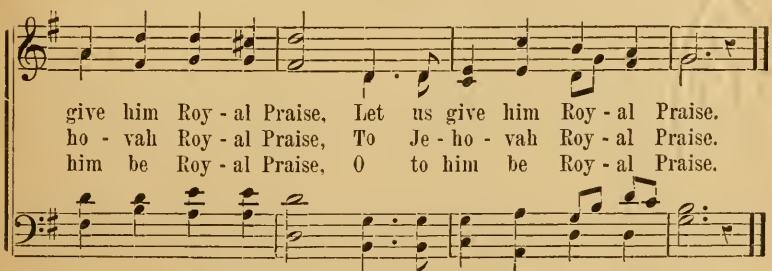
J. R. MURRAY.



1. Roy - al Praise come let us sing ' To our Sav - ior,
 2. Roy - al Praise to him be giv'n, Who is Lord of
 3. Roy - al Praise to him a - lone Who re - deemed us



Lord and King. For the love that crowns our days Let us
 earth and heav'n. O let men and an - gels raise To Je -
 for his own, Lead - ing us in heav - en - ly ways, O to



give him Roy - al Praise, Let us give him Roy - al Praise.
 ho - vah Roy - al Praise, To Je - ho - vah Roy - al Praise.
 him be Roy - al Praise, O to him be Roy - al Praise.

The River of Life.

G. F. R.

* * *

1. { Oh, oft you have heard of the Riv - er of Life That
Its wa - ters shine bright in the heav - en - ly light, And

2. { Its fount - ains are deep and its wa - ters are pure, And
It flows from the throne of Je - ho - vah a - lone, Oh,

3. { Oh, will you not drink of this beau - ti - ful stream, And
"The Spi - rit says come," all ye wea - ry ones home, And

flows by our Fa - ther's land? }
rip - ple o'er gold - en sand. }
sweet to the wea - ry soul; } Oh, drink, drink, drink where the
come where the bright waves roll. }
dwell on its peace - ful shore? }
wan - der in sin no more. }

wa - ters of Par - a - dise gleam! Oh, drink, drink,

drink of the liv - ing and beau - ti - ful stream.

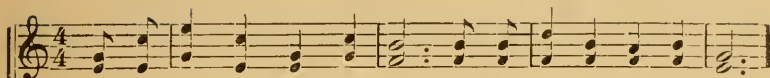
"Him that Cometh to Me."

5

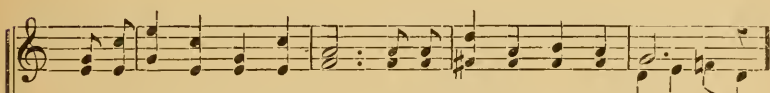
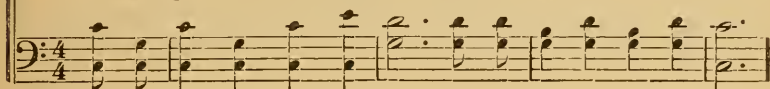
T. P. W.

John 6: 27.

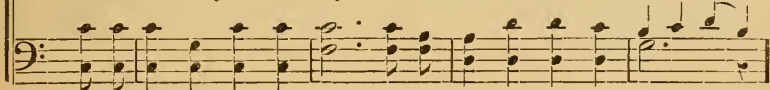
THOS. P. WESTENDORF.



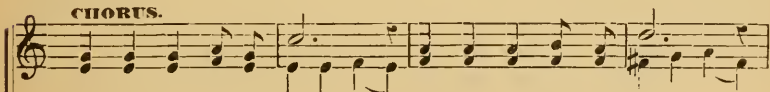
1. 'Tis a prom - ise sweet to me From my Sav - ior and my Lord;
2. Tho' for years I've wan - dered on Heed - ing not that voice of love,
3. I will go to him and say, Take me, Je - sus, I am thine;



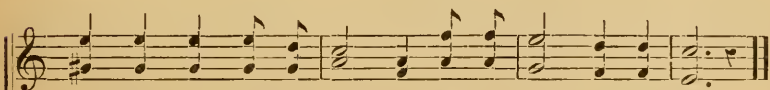
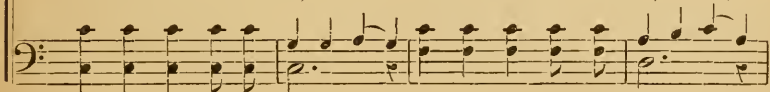
Tho' a sin - ner I may be, He hath written in his word, his word,
 Still salva - tion may be won, And a home with him a - bove, a - bove.
 He will wash my sins a - way, He will cleanse this heart of mine, of mine.



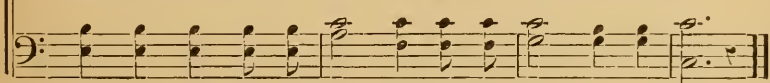
CHORUS.



"Him that com - eth to me, to me, Him that com - eth to me, to me,



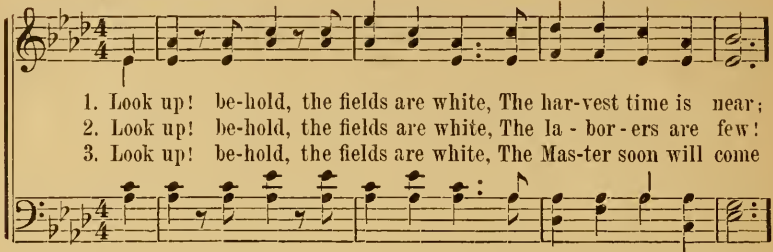
Him that com - eth to me I will in no wise cast out."



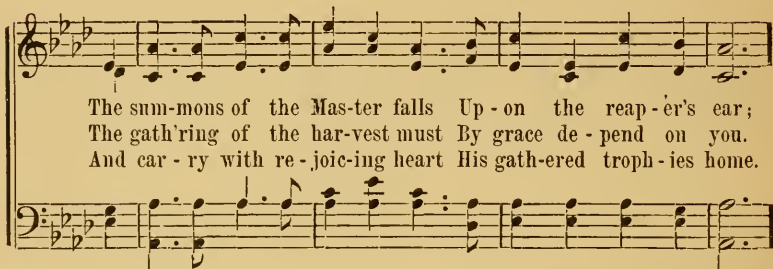
The Harvest Time.

Rev. M. L. HOFFORD.

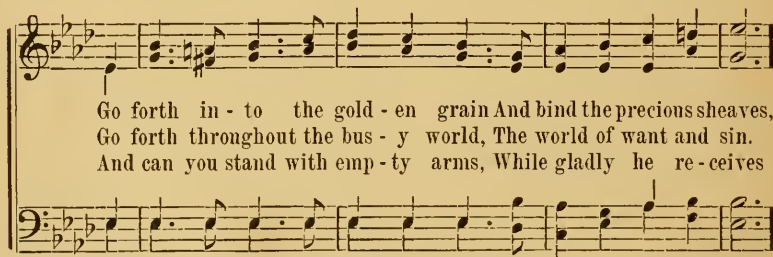
W. F. SHERWIN.



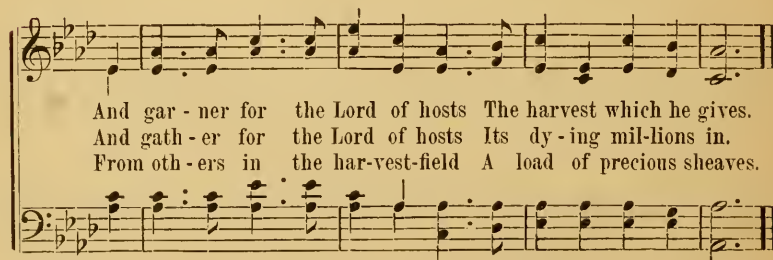
1. Look up! be-hold, the fields are white, The har-vest time is near;
 2. Look up! be-hold, the fields are white, The la - bor - ers are few!
 3. Look up! be-hold, the fields are white, The Mas-ter soon will come



The sum-mons of the Mas-ter falls Up - on the reap - er's ear;
 The gath'ring of the har-vest must By grace de - pend on you.
 And car - ry with re - joic-ing heart His gath-ered troph - ies home.



Go forth in - to the gold - en grain And bind the precious sheaves,
 Go forth throughout the bus - y world, The world of want and sin.
 And can you stand with emp - ty arms, While gladly he re - ceives



And gar - ner for the Lord of hosts The harvest which he gives.
 And gath - er for the Lord of hosts Its dy - ing mil-lions in.
 From oth - ers in the har-vest-field A load of precious sheaves.

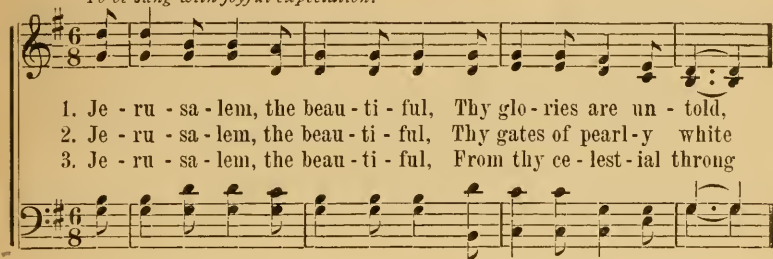
Jerusalem, the Beautiful.

7

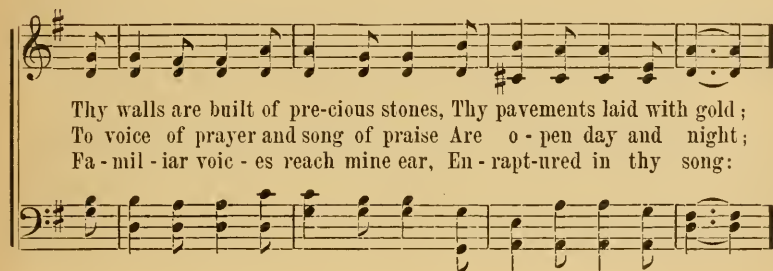
REV. M. L. HOFFORD.

J. R. MURRAY.

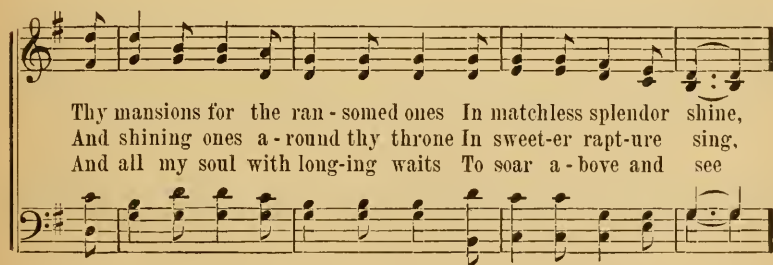
To be sung with joyful expectation.



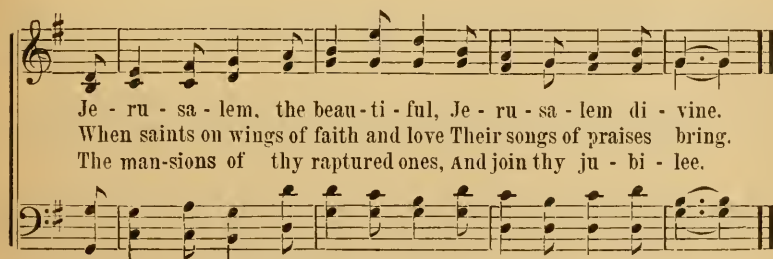
1. Je - ru - sa - lem, the beau - ti - ful, Thy glo - ries are un - told,
 2. Je - ru - sa - lem, the beau - ti - ful, Thy gates of pearl - y white
 3. Je - ru - sa - lem, the beau - ti - ful, From thy ce - lest - ial throug



Thy walls are built of pre - cious stones, Thy pavements laid with gold ;
 To voice of prayer and song of praise Are o - pen day and night ;
 Fa - mil - iar voic - es reach mine ear, En - rapt - ured in thy song :



Thy mansions for the ran - somed ones In matchless splendor shine,
 And shining ones a - round thy throne In sweet - er rapt - ure sing,
 And all my soul with long - ing waits To soar a - bove and see

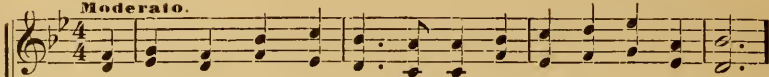


Je - ru - sa - lem, the beau - ti - ful, Je - ru - sa - lem di - vine.
 When saints on wings of faith and love Their songs of praises bring.
 The man - sions of thy raptured ones, And join thy ju - bi - lee.

Around the Throne.

G. F. R.

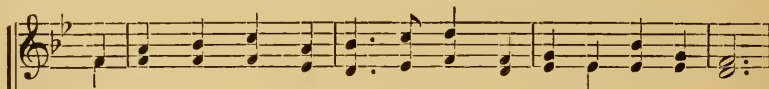
G. F. Root.

Moderato.

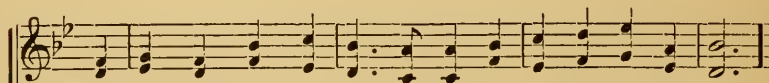
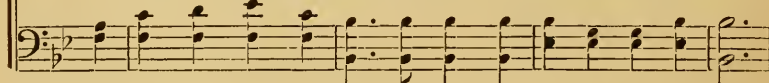
1. A - round the great white throne a-bove Unnumbered millions stand'
2. 'Twas he, the might-y God, who came To earth that sin might cease;
3. 'Tis he who in his boundless love Has brought us here to-day,



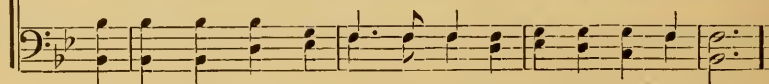
With gold-en harps they sing the song Of Mos-es and the Lamb.
 'Twas he, Im-man-nel—God with us—Who was the Prince of Peace.
 Where we may learn his ho-ly word, And praise his name and pray.



May we be-fore the self-same throne Our rev'rent plac-es take,
 'Tis he, a-bove all glo-ry raised, To whom all power is given,
 Oh, may our grate-ful hearts go up As in-cense to his throne,



And to the self-same God our song Of lov-ing praise a-wake.
 Whom now we wor-ship and a-dore With countless choirs in heaven.
 And all our love and all our life Make his sal-va-tion known.



So Will I Comfort You.

9

T. P. W.

THOS. P. WESTENDORF, by per.

1. Oh, sor-row-ing mor-tal, why still des-pair. The Fa-ther will
 2. Thy tears he will change in-to jew-els bright, Thy sighs will be
 3. His mer-cy en-dur-eth while worlds de-cay, His pit-y doth

glad-ly be-stow A ten-der com-pas-sion for all thy care. A
 turned in-to song; Where now there is darkness there shall be light, The
 ev-er a-bide; He's ten-der-ly call-ing for thee to-day. From

CHORUS. Tenderly.

balm for thy ev-er-y woe.
 weak thro' his pow-er be strong. "As one whom his moth-er
 o-ver the crys-tal tide.

com-fort-eth, So will I com-fort you, So
 com-fort you,

will, . . . So will, . . . So will I comfort you."
 will I comfort, So will I comfort,

Soldiers of Christ, March on.

ALICE M. SCHOFF.

J. R. M.

1. Sol - diers of Christ, march on, March on in ar - mor clad, With
 2. Not steel, thy buckler strong, Thy hel - met and thy shield; But
 3. Then, soldiers brave, march on, March on to vic - to - ry; Sin

shield and buck - ler gird - ed strong, With bat - tle - cry most glad.
 right - eous - ness and faith in God A mightier power can wield.
 o - ver - thrown, Right triumphing With pa - ti - ence we shall see.

CHORUS.

March on, march on, song, . . .

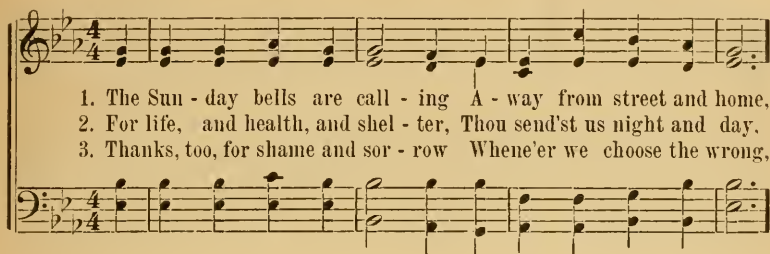
March on, march on, march on, march on, With banner and with song, with song,

And as we march we sing his praise, To whom all praise belongs. belongs.

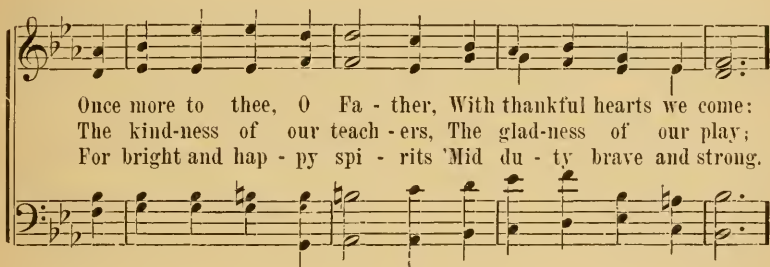
The Sunday Bells are Calling.

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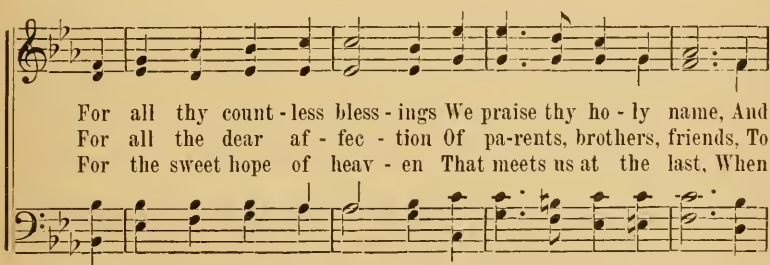
SAMUEL SEBASTIAN WESLEY.



1. The Sun - day bells are call - ing A - way from street and home,
2. For life, and health, and shel - ter, Thou send'st us night and day.
3. Thanks, too, for shame and sor - row Whene'er we choose the wrong,

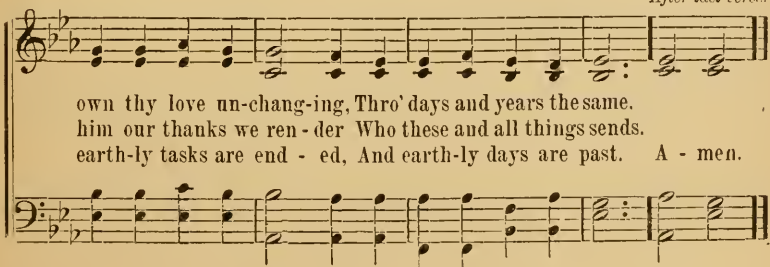


Once more to thee, O Fa - ther, With thankful hearts we come:
The kind-ness of our teach - ers, The glad-ness of our play;
For bright and hap - py spi - rits 'Mid du - ty brave and strong.



For all thy count - less bless - ings We praise thy ho - ly name, And
For all the dear af - fec - tion Of pa - rents, brothers, friends, To
For the sweet hope of heav - en That meets us at the last, When

After last verse.



own thy love un - chang - ing, Thro' days and years the same.
him our thanks we ren - der Who these and all things sends.
earth - ly tasks are end - ed, And earth - ly days are past. A - men.

Are You Ready?

E. E. REXFORD.

J. R. MURRAY.

1. In a mo-ment when ye know not, Saith the Son of Man, I come;
 2. Soul, if thou shouldst hear him knocking Now, this moment, wouldst thou say,
 3. In a mo-ment when ye know not! Soul of man, no more de-lay;

If ye are not read-y, wait-ing, Aw-ful fear will strike ye dumb,
 Lo, the Lord is come, and glad-ly Haste his sum-mons to o-bey?
 Get ye read-y for his com-ing, Lest that com-ing be to-day.

Ye will stand be-fore me trembling, Si-lent in your souis de-spair,
 Ah, I fear in bit-ter an-guish Thou wouldst face a sinner's fate,
 Now—this hour—for when he cometh Vain-ly thou wilt bid him wait;

Thinking of un-heed-ed warnings That I gave you to prepare.
 Thou wouldst plead that one day longer, Or an hour, the Lord would wait.
 'I have warned thee,' he will answer, 'Thou repent-est all too late.'

Are You Ready?

CHORUS.

Are ye read-y? are ye read-y? O my soul, de-lay no more;

Get ye read-y for his com-ing Ere the Lord is at thy door.

Something each Day.

* *

G. F. R., by per.

1. O that each day may bring Some heart-felt of-fer-ing,
2. For thee some kind-ness done, To thee some wand'rer won,
3. That to thy throne may rise, High in the cloud-less skies,

On faith's up-lift-ed wing, Dear Lord, for thee!
From thee some life be-gun, Dear Lord, from thee!
Ac-cept-ed sac-ri-fice, Dear Lord, to thee!

Our Risen Lord.

EMMA PITT.

JOHN R. SWENEY, by per.

1. We come with sweetest an-thems To greet our ris-en Lord!
 2. And we with heart-felt prais-es For hopes that can not die
 3. Out from the lone-ly pris-on Im-mor-tal hopes a-rise;

What theme in earth and heav-en Can pur-er joy af-ford?
 Would come to join our voic-es In praise to Christ on high.
 The por-tals now that o-pen Lead us to Par-a-dise.

CHORUS.

Sing glo-ry, praise and hon-or To Je-sus,

Sing glo-ry, glo-ry praise and hon-or To Je-sus, to Je-sus,

King of kings, With angel hosts triumphant. The same sweet music rings.

Thou Hast Called Me.

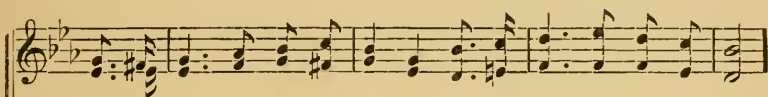
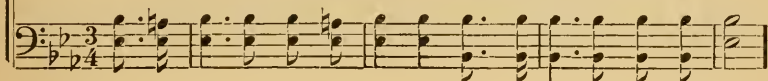
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Rev. E. A. HOFFMAN.

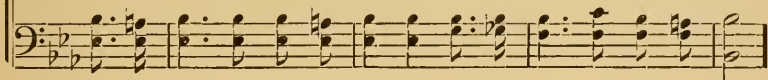
J. H. TENNEY, by per.



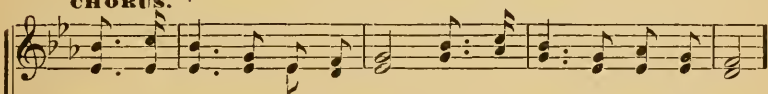
1. Thou hast called me, blessed Sav-ior, To become a child of thine.
2. I am will-ing to be-stow thee All my best and pur-est love;
3. I will live for thee, dear Sav-ior, Watch and pray against all sin;



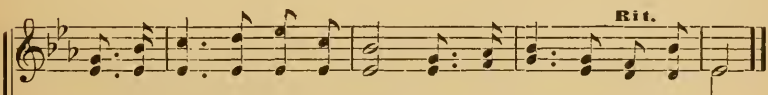
And to bring in con-se-cra-tion Un-to thee this heart of mine.
Make it warm, and pure, and fer-vent, Like the love of saints a-bove.
And by pure and good ex-am-ple Strive some souls to thee to win.



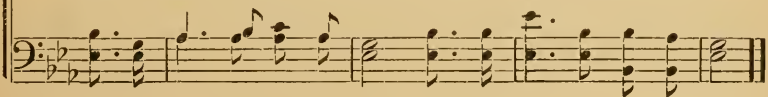
CHORUS.



What I have and what I am, All I con-se-crate to thee,



Take my heart, the gift I bring, And be-stow thy grace on me.



Not Worthy, But Willing.

J. R. M.

1. Not worthy, O Lord! of thy par-don, Not fit to partake of thy
 2. It is not because I have asked thee, Tho' thou hast encouraged my
 3. Still higher, as on-ward I jour-ney, My will ris-es up tow'rd thine

grace; Not worthy, my Savior, but longing To live in the light of thy
 prayer; But thou, who dost love me, hast offered My sins and my sorrows to
 own; For God has accepted a sin-ner, And I have been giv-en a

face. Not worthy to cling to thy promise Of cleansing and healing divine.
 bear. God offered and I have accepted The cleansing, the joy, and the light,
 throne. There never was soul so unworthy To meet with compassion like thine,

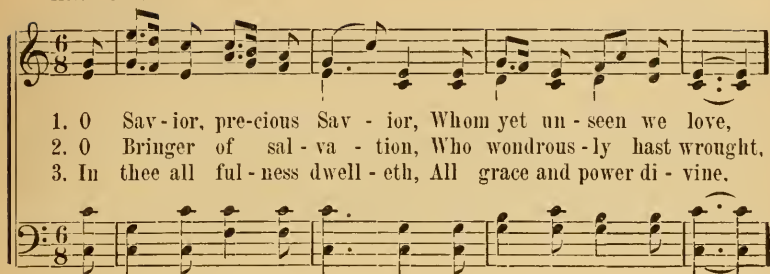
But ea-ger to come at thy bidding, And claim all thou givest as mine.
 And into my life there is flow-ing, A wonder-ful beauty and might.
 That I should be heir to a kingdom, And God, the e-ternal, be mine.

O Savior, Precious Savior.

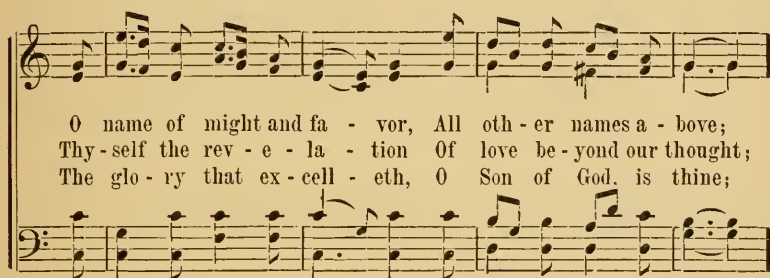
17

HAVERGAL.

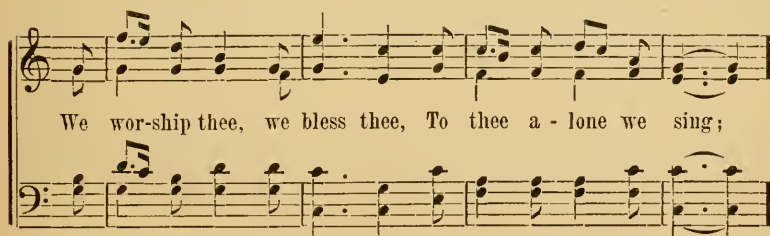
J. W. SHRYOCK.



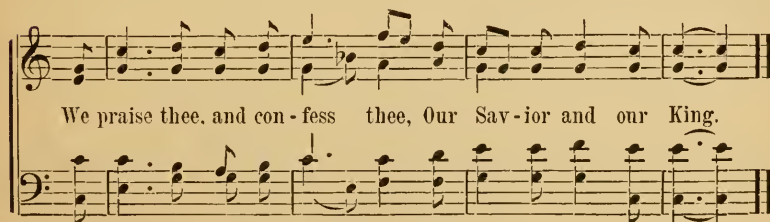
1. O Sav - ior, pre - cious Sav - ior, Whom yet un - seen we love,
2. O Bringer of sal - va - tion, Who wondrous - ly hast wrought,
3. In thee all ful - ness dwell - eth, All grace and power di - vine.



O name of might and fa - vor, All oth - er names a - bove;
Thy - self the rev - e - la - tion Of love be - yond our thought;
The glo - ry that ex - cell - eth, O Son of God, is thine;



We wor - ship thee, we bless thee, To thee a - lone we sing;



We praise thee, and con - fess thee, Our Sav - ior and our King.

Have You not a Word for Jesus?

HAVERGAL.

J. W. SHRYOCK.

1. Have you not a word for Je - sus? Not a word to say for him?
 2. Have you not a word for Je - sus? Will the world his praise proclaim?
 3. Have you not a word for Jesus? Some, perchance, while ye are dumb,

He is list'ning thro' the cho - rus Of the burning ser - aph-im!
 Who shall speak, if ye are si - lent? Ye who know and love his name,
 Wait and wea-ry for your mes-sage. Hop - ing you will bid them 'come'.

He is list'-ning, does he hear you Speaking of the things of earth,
 You whom he hath called and chos-en His own wit-ness-es to be,
 Nev - er tell - ing hid - den sorrows, Ling'ring just out-side the door.

On - ly of its pass-ing pleasure, Sel - fish sor - row, pass-ing mirth?
 Will you tell your gracious Mas-ter, 'Lord, we can not speak for thee.'
 Longing for your hand to lead them In - to rest for ev - er - more.

CHORUS.

He has spok-en words of blessing, Par-don, peace and love to you,

Glorious hopes and gracious comfort, Strong and tender, sweet and true :

Does he hear you tell-ing oth - ers Something of his love un - told,

O - ver-flow - ings of thanksgiv-ing For his mer-cies man - i - fold.

4 Yours may be the joy and honor
 His redeemed ones to bring.
 Jewels for the coronation
 Of your coming Lord and King.
 Will you cast away the gladness
 Thus your Master's joy to share,
 All because a word for Jesus
 Seems too much for you to dare?

Cling to the Bible.

M. J. SMITH.

J. R. MURRAY.

1. Cling to the Bi - ble, tho' all else be tak - en : Lose not its promis - es
 2. Cling to the Bi - ble, this jew - el, this treasure Brings to us honor and
 3. Lamp for the feet that in by ways have wandered, Guide for the youth that would

pre - cious and sure ; Souls that are sleep - ing its ech - oes a - wak - en,
 saves fall - en man ; Pearl whose great value no mor - tal can measure,
 oth - er - wise fall ; Hope for the sin - ner whose best days are squandered,

CHORUS.

Drink from the fountain, so peace - ful, so pure.
 Seek and se - cure it, O soul, while you can. Cling to the Bi - ble !
 Staff for the a - ged, and best book of all.

Cling to the Bi - ble ! Cling to the Bi - ble, Our Lamp and our Guide.

There's a Promise.

21

WM. A. MAY.

* * *

1. There's a prom - ise, O how pre - cious! For the sin - stained soul to
 2. There's a prom - ise, O how pre - cious! When by care and sor - row
 3. There's a prom - ise, O how pre - cious! 'Midst the storms of life's wild

know, Pouring o'er his guilt and vile - ness, Cleansing with its crimson
 pressed, Lift - ing all life's wea - ry bur - dens From the worn and troubled
 sea, Sounding sweet a - bove the tu - mult, Bidding doubt and fear to

flow. "Tho' your sins they be as scar - let, I will make them white as snow,
 breast. "Come to me, all ye that la - bor, And I'll surely give you rest.
 flee. "I in perfect peace will keep thee, If thou'lt stay thy mind on me,

Tho' your sins they be as scar - let. I will make them white as snow."
 "Come to me, all ye that la - bor, And I'll sure - ly give you rest."
 I in per - fect peace will keep thee, If thou'lt stay thy mind on me."

Onward Roll the Ages.

Rev. H. M. KING, D. D.

J. R. M.

1. Onward roll the ag-es, Full of grace to men; Tell the joyful ti-dings,
 2. Forth the sowers going, Bear the living truth, And with pray'r are sowing
 3. Join your happy voices In the song we sing; Christ, the lowly Savior,

Christ will come again. Sing a-loud the anthem, Shout the triumph song,
 In the heart of youth. Showers of grace are falling, Morning, night and noon;
 Is th'exalt-ed King. Lift the joy-ful cho-rus Up to heaven's dome;

CHORUS.

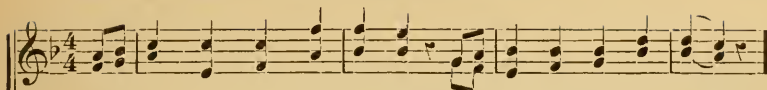
All earth's teeming nations Shall to Christ belong.
 All the earth is blooming, Harvest will be soon. On-ward roll the ag-es,
 Soon we'll blend our praises In the harvest-home.

Full of grace to men; Tell the joy-ful tidings, Sing the glad re-frain.

Children's Hosanna.

23

JOSHUA KING. 1819.



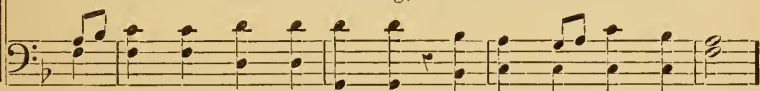
1. When his sal - va - tion bringing, To Zi - on Je - sus came,
2. And since the Lord re - tain - eth His love to chil - dren still,
3. For should we fail pro - claiming Our great Re - deem - er's praise,



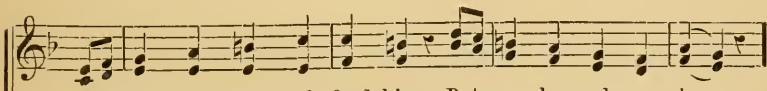
Cho.—Fling out, fling out the ban - ner Of Christ our heav'nly King;



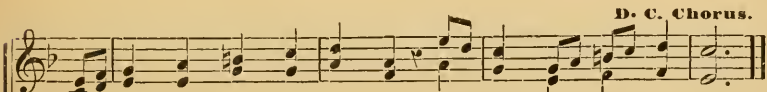
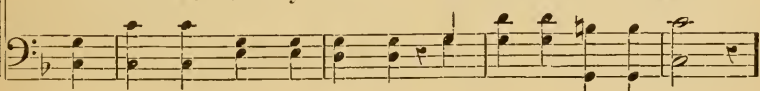
The chil - dren all stood sing - ing Ho - san - na to his name.
 Tho' now as King he reigneth On Zi - on's heav'n - ly hill.
 The stones our si - lence shaming, Would their ho - san - nas raise.



Ring out, ring out Ho - san - na, And Hal - le - lu - jah sing.



Nor did their zeal of - fend him, But as he rode a - long,
 We'll flock a - round his ban - ner, We'll bow be - fore his throne,
 But shall we on - ly ren - der The trib - ute of our words?



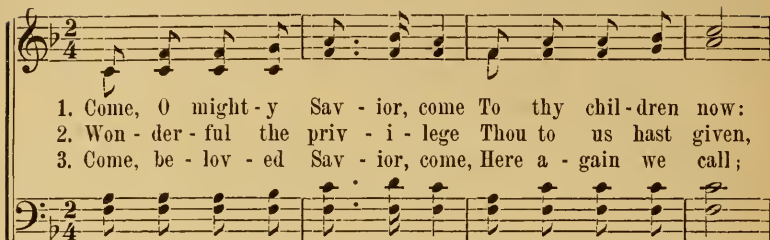
He let them still at - tend him, And smiled to hear their song.
 And cry a - loud, Ho - san - na To Da - vid's roy - al Son.
 No; while our hearts are ten - der, They too shall be the Lord's.



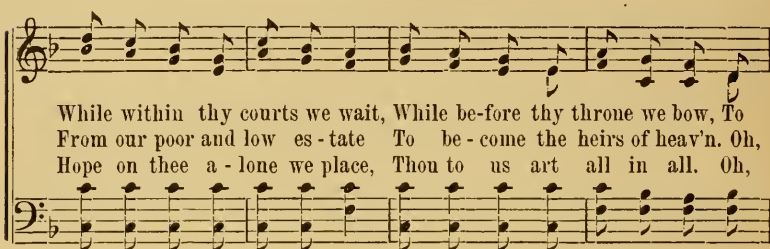
Come, O Mighty Savior.

'Where two or three are gathered together in my name there am I in the midst of them.'—Matt. 18: 20.

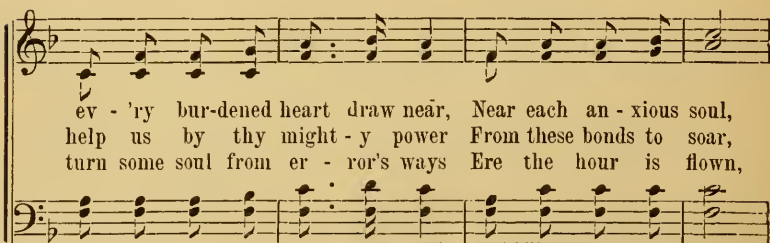
Words and music by G. F. R.



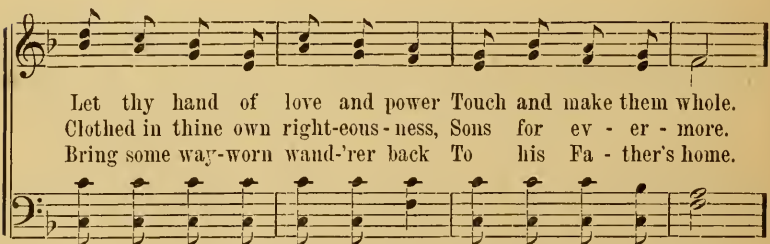
1. Come, O might - y Sav - ior, come To thy chil - dren now:
 2. Won - der - ful the priv - i - lege Thou to us hast given,
 3. Come, be - lov - ed Sav - ior, come, Here a - gain we call;



While within thy courts we wait, While be - fore thy throne we bow, To
 From our poor and low es - tate To be - come the heirs of heav'n. Oh,
 Hope on thee a - lone we place, Thou to us art all in all. Oh,



ev - 'ry bur - dened heart draw near, Near each an - xious soul,
 help us by thy might - y power From these bonds to soar,
 turn some soul from er - ror's ways Ere the hour is flown,



Let thy hand of love and power Touch and make them whole.
 Clothed in thine own right - eous - ness, Sons for ev - er - more.
 Bring some way - worn wand - 'rer back To his Fa - ther's home.

CHORUS.

And to thy great name shall the praise and glo - ry be

Now and through the countless a - ges of e - ter - ni - ty.

The Lord Hath Need of Thee.

ALICE M. SCHOFF.

J. R. M.

1. How - ev - er small and hum - ble, How - ev - er poor thou be, Yet
 2. There is some earth - ly vine - yard, All barren though it be, Where
 3. Con - tent, then, in thy serv - ice, I wait, O Lord, on thee; What

let thy heart be cheer - ful, For the Lord hath need of thee.
 no one else may la - bor. There the Lord hath need of thee.
 oth - er hon - or need I, Since thou hast need of me.

Go, Preach my Gospel.

ALICE M. SCHOFF.

J. R. M.

1. "Go, preach my Gos - pel," saith the Lord, Go, tell to all his
 2. Go, heal the sick, go, help the poor, Un - to the blind his
 3. Go, teach to all his bless - ed word, Tell of the joy it

gra - cious word; Go, tell them of the Christ, a - dored, The
 sight re - store; Point out to all the nar - row door That
 may af - ford; And "I am with you." saith the Lord. With

CHORUS.

glad news of sal - va - tion.
 lead-eth to sal - va - tion. Go forth, go forth and preach salvation,
 those who preach sal - va - tion.

Tell the glad news to ev - ry na - tion; Go, preach my gos - pel.

Go, preach my gos - pel, Go, preach my gos - pel, saith the Lord.

Now is the Harvest Time.

27

Rev. J. O. FOSTER, A. M.

G. F. ROOT.

March movement.

1. Lift up your eyes on the fields all white, Waving so full in the gospel light,
2. Hear how the Master is calling you. Th' harvest is great, but the lab'rors few.

Golden the grain in the sunshine bright, The great harvest time has come.
Reapers are wanted, faithful ones, true, For now is the har-vest time.

Fields where the seed has been scattered long, Fields where the tall stalks are growing strong.
Wages of life for the strong and brave, Wheat for the garner of life to save.

Fields where the reapers now come with song, Shouting the harvest home.
Res - cu - ing men from a sin - ful grave. Na-tions of ev - 'ry clime.

- 3 Others have sown where you now may reap,
Though they have gone to their long, long sleep,
Jesus his promises all will keep,
Behold now the harvest time.
Now is the joy of the fallen race,
Now is the fulness of gospel grace,
Now does the Master reveal his face,
Now is the harvest time.

Rich in Mercy.

H. S. THURSBY.

H. S. THURSBY.

1. "Rich in mer - cy," hear the mes - sage Full of
 2. "Rich in mer - cy," dost thou hear it? Lost one,
 3. "Rich in mer - cy," loud pro - claim it! May the

bles - sings from a - bove; God is call - ing to the
 wea - ry, help - less, poor; Wilt thou has - ten to be -
 her - als nev - er cease Un - til ev - 'ry soul led

way - ward In the sweet - est tones of love: "Rich in
 lieve it? And a Sav - ior's love im - plore: Are you
 cap - tive, Finds in Christ a sweet re - lease; Come, then.

mer - cy." gra - cious ac - cents, Fall - ing like a breath from
 need - y? God has rich - es Far be - yond what we can
 sin - ner, how - e'er need - y, All thy wants to Je - sus

heav'n; Souls are pur - chased with a ran - som, And the
know, And the great - ness of his glo - ry Is not
bring; There is rich - es, and there's mer - cy, In the

Dim. con - trite are for - giv'n.
heard of here be - low. "Rich in mer - cy," wond'rous
pres - ence of the King.

f CHORUS.

"Rich in mer - cy,"

sto - ry, Let us sing it once a - gain; Sweeter
wond'rous sto - ry,

mu - sic to the wea - ry. Than the an - gel's glad refrain.
Sweeter music to the weary.

Going to the King.

"Of such is the kingdom."

From THE CHAUTAUQUAN.

W. F. SHERWIN.

1. We are go - ing to the King, O - ver pastures smooth and green,
 2. They are go - ing to the King, Thro' the dark and mir - y ways,
 3. We are go - ing to the King, Lit - tle hearts with love a - flame

Birds and flow'rs are whis - per - ing Of a fair - er land un - seen;
 Where no prayerful ac - cents ring, And they know not how to praise;
 Up - ward at his bid - ding spring; He has called us each by name.

God's own spi - rit, calm and sweet, Leads us on to bet - ter things.
 From the al - leys foul and dim, Lit - tle pil - grims, born in woe,
 Life is won - der - ful - ly sweet Whilst a - long its way we sing:

Dai - ly guid - ing lit - tle feet On - ward to the King of kings.
 Faint of heart and weak of limb, He has called them and they go.
 "Je - sus guides our lit - tle feet On - ward, upward to the King."

The Lord Will Hold thy Hand.

31

"I, the Lord, * * * will hold thy hand." Isa. 42: 6.

Rev. J. S. B.

Rev. J. S. BOYD.

1. In help-less guilt I lay, un - til I heard love's sweet command.
2. Then pardoned, saved, and wholly cured, I sought a like-blest band.
3. A pil - grim still, I'm trav-el - ing To Canaan's hap - py land:
4. O soul, if doubts becloud thy faith, Still on the prom - ise stand:

"A - rise and walk to do my will; The Lord will hold thy hand."
In lov - ing work grew more assured, The Lord will hold my hand.
My guid - ing star I see, and sing, The Lord doth hold my hand.
Hear what the voice from heaven saith, "The Lord will hold thy hand."

CHORUS.
The Lord will hold thy hand, O yes, The Lord will hold thy hand; What-

Ad lib.
e'er be - tid - ing, Safe homeward guiding, The Lord will hold thy hand.

Are You Coming?

T. P. W.

THOS. P. WESTENDORF.

1. Wea - ry sin - ner, hear you not the Sav - ior say,
 2. He will soothe your sor - rows, he will ease your pain,
 3. Safe with - in his lov - ing arms for ev - er - more,

"Come to me, and I will give you rest;" Why not
 Give un - to your soul a bless - ed peace; He will
 Safe from dan - gers that be - set the way, He will

now the ten - der lov - ing call o - bey, Lean your ach - ing
 turn your sad - ness in - to joy a - gain, Bid the storm - y
 bear you on - ward to that sun - bright shore, Are you com - ing

CHORUS.

heart up - on his breast.
 waves of life to cease. Are you com - ing? Are you com - ing?
 while he calls to - day?

Are you read - y at his feet to bow? Are you read - y

now to serve him? Are you com - ing to the Sav - ior now?

Closing Hymn.

WM. CULLEN BRYANT.

J. R. M., by per.

1. When this song of praise shall cease, Let thy chil-dren, Lord, de-part.
2. Oh, wher-e'er our path may lie, Fa - ther, let us not for - get
3. Blind are we, and weak, and frail, Be thine aid for - ev - er near;

With the bless - ing of thy peace, And thy love in ev - 'ry heart.
That we walk be - neath thine eye, That thy care up - holds us yet.
May the fear to sin pre - vail 0 - ver ev - 'ry oth - er fear.

Glorious Day.

I. E. D.

I. E. DIEKENG A.

1. A glorious day is coming when the earth with joy shall ring, A
 2. O bright will be that morning when the Sun of Righteousness Shall
 3. Ring, bells of ev-'ry stee-ple, ring a mer-ry peal and chime! In

day of wondrous beau-ty for the com-ing of the King; The
 rise and shine with healing in his wings the world to bless; The
 cho-rus loud-ly swell-ing, oh, ring in that hap-py time! When

stars shall sing to-geth-er, and the floods shall clap their hands, And
 wea-ry shall be strengthened, all the toil-worn shall rejoice, And
 sor-row shall be o-ver, and when ev-'ry woe shall cease, And

REFRAIN.

shouts of mighty gladness roll thro' earth's remotest lands.
 des-erts blos-som as the rose, to hear the Master's voice. Glorious day!
 all the nations bow before the wondrous Prince of Peace.

earth with joy shall ring! Glorious day! when the nations sing Je - sus reigns!

he is the Lord and King! Glo - ry, glo - ry be to God on high!

4 O sweet will be the music that in rapture we shall hear,
 When eyes at last are opened, and we see the angels near.
 And, oh, the bliss of meeting with the dearly loved of yore.
 And then to feel that sin and death and parting are no more.

Now to Jesus Christ the Glory.

(CLOSING.)

G. F. R., by per.

Now to Je - sus Christ the glo - ry, And do - min - ion shall be given;

He is Al - pha and O - me - ga, First and last in earth and heav'n.

I Will Let Him In.

J. R. MURRAY.

M. J. MAXWELL, by per.

1. Je - sus knocks at the door of my heart, I will let him in;
2. Peace and blessing he brings to me, I will let him in;

Shall I bid such a guest de - part? I will let him in.
Saves from guilt and its mis - e - ry, I will let him in.

Long has he wait - ed be - fore the door, Plead - ing so
Give me thy pres - ence, O Lord of grace, Find in my

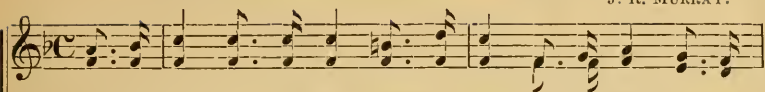
ten - der - ly o'er and o'er, I will de - ny him no
heart a rest - ing - place. Cleanse it for - ev - er of

more, no more, Yes, I will let him in, let him in.
sin's sad trace, Yes, I will let thee in, let thee in.

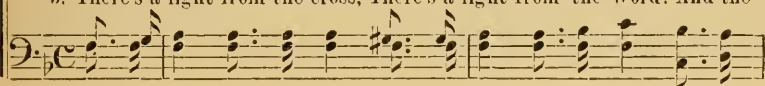
There's a Light from the Cross.

37

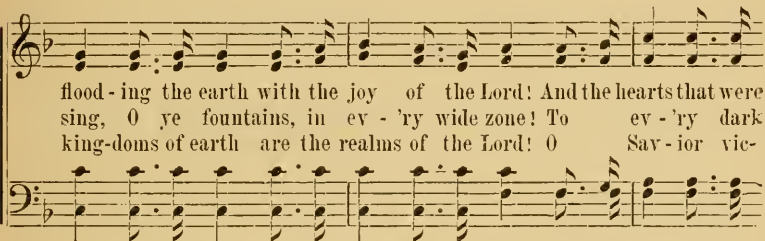
J. R. MURRAY.



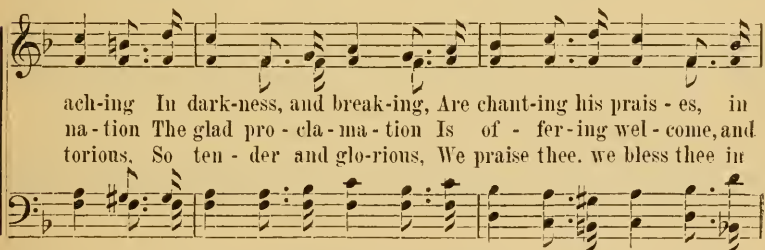
1. There's a light from the cross, There's a light from the Word; It is
2. Bow down eastern mountains, The Sav - ior has come! And
3. There's a light from the cross, There's a light from the Word! And the



flood - ing the earth with the joy of the Lord! And the hearts that were
sing, O ye fountains, in ev - 'ry wide zone! To ev - 'ry dark
king - doms of earth are the realms of the Lord! O Sav - ior vic -

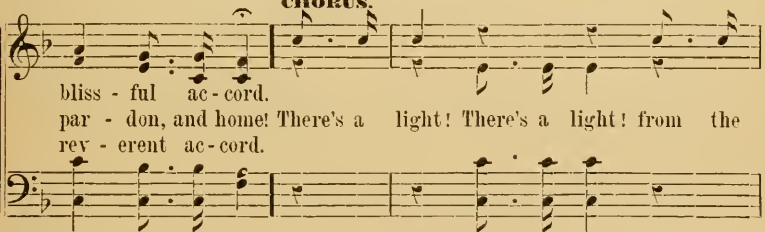


ach - ing In dark - ness, and break - ing, Are chant - ing his prais - es, in
na - tion The glad pro - cla - ma - tion Is of - fer - ing wel - come, and
torious, So ten - der and glo - rious, We praise thee, we bless thee in

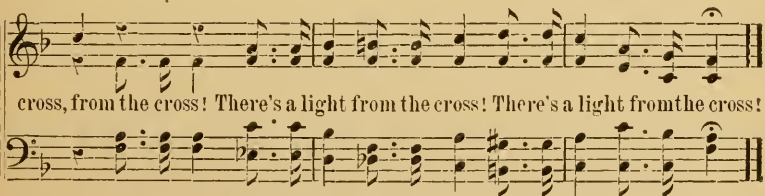


CHORUS.

bliss - ful ac - cord.
par - don, and home! There's a light! There's a light! from the
rev - erent ac - cord.



cross, from the cross! There's a light from the cross! There's a light from the cross!



The Christian Soldier.

Rev. L. TUTTIETT.

J. A. BUTTERFIELD, by per.

1. Go for - ward, Christian sol - dier, Be - neath his ban - ner true ;
 2. Go for - ward, Christian sol - dier, Fear not the se - cret foe ;
 3. Go for - ward, Christian sol - dier, Fear not the gathering night ;

The Lord him - self, the Lead - er, Shall all thy foes sub - due.
 Far more o'er thee are watching, Than hu - man eyes can know.
 The Lord hath been thy shel - ter, The Lord will be thy light.

His love fore - tells thy tri - als, He knows thine hour - ly need ;
 Trust on - ly Christ, thy Cap - tain, Cease not to watch and pray ;
 When morn his face re - veal - eth, Thy dan - gers all are past ;

He can with bread of heav - en Thy faint - ing spi - rit feed.
 Heed not the treach'rous voic - es That lure thy soul a - way.
 Oh, pray that faith and vir - tue May keep thee to the last.

CHORUS.

Go for - ward, Christian sol - dier, Be stead - fast in the right,

Have faith in thy command - er. And thou shalt win the fight.

Angel Voices Ever Singing.

A. S. SULLIVAN.

1. An - gel voice - es, ev - er sing - ing Round thy throne of light—
2. Here, great God, to - day we of - fer Of thine own to thee;
3. Hon - or, glo - ry, might, and mer - it, Thine shall ev - er be.

An - gel harps, for - ev - er ring - ing. Rest not day or night;
 And for thine ac - cept - ance prof - fer. All un - worth - i - ly,
 Fa - ther, Son, and Ho - ly Spir - it, Bless - ed Trin - i - ty!

Thousands on - ly live to bless thee, And con - fess thee, Lord of might.
 Hearts and minds, and hands and voices In our choicest mel - o - dy.
 Of the best that thou hast giv - en, Earth and heaven ren - der thee.

Suffer the Children.

CLARA LOUISE BURNHAM.

G. F. ROOT.

Moderato.

1. "Suf - fer the chil - dren to come"—and the Sav - ior Held them with
 2. "Come un - to me," are the words to his chil - dren, Wher - ev - er
 3. Eas - y the yoke that his mer - cy im - pos - eth, Choose ye. 0

strong and with lov - ing arm; So ev - 'ry day Le is
 griev - ing be - cause of sin; Rest for your souls is his
 choose ye the bet - ter part; Light is the bur - den that's

bid - ding us near - er, Long - ing to save us from sin and harm.
 own bless - ed prom - ise, 0 let his love, his di - vine love in.
 ear - ried in meekness, Ye that are lov - ing and low - ly in heart.

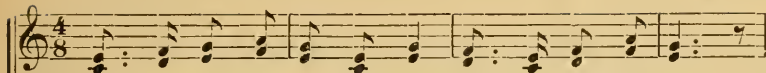
Come un - to him, Come un - to him, Longing to save from harm.
 Come un - to him, Come un - to him, Let his di - vine love in.
 Come un - to him, Come un - to him, Ye that are low - ly in heart.

Little Gleaner's Band.

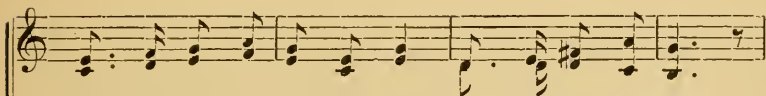
41

JULIA C. ELWELL.

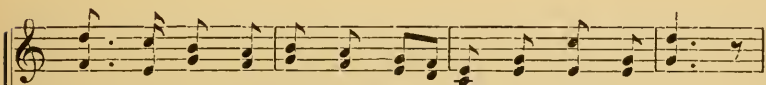
J. R. M.



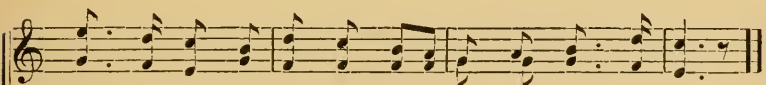
1. We're a lit - tle glean-er's band, Toil - ing day by day ;
2. Bus - y boys and girls may we Toil for Af - ric wild ;
3. Teach them how to praise and love, Wor - ship and o - bey,



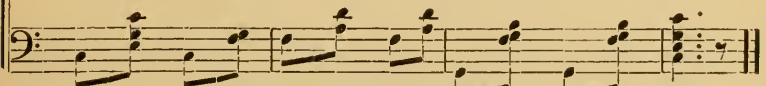
Gath - ring for a hea - then land Pen - nies by the way.
 In - ter - est - ed we should be In each hea - then child.
 Christ, the Lord, who reigns a - bove— He's the truth, the way.



Glean - ers in the mis - sion field, Like the faith - ful Ruth ;
 Tell them gods of wood and stone Noth - ing good can give ;
 We're a lit - tle glean-er's band, Toil - ing day by day ;



To tempta - tion will not yield, Al - ways speak the truth.
 Tell them Je - sus Christ a - lone Can their sins for - give.
 Gath - ring for a hea - then land Pen - nies by the way.



We Come, Dear Savior.

S. L. CUTHBERT.

"WINTHROP."

1. We chil-dren come, dear Sav - ior, To praise thy name to - day,
 2. With songs of joy, dear Sav - ior, We now are com-ing near;
 3. We'll fol - low thee, dear Sav - ior, Re - joic - ing in thy love;

To thank thee for thy good - ness, And for thy blessing pray.
 Thy name in love re - peat - ing—Je - sus! the name most dear!
 Un - til we reach the man - sion Prepared for us a - bove.

Oh, whilst we in this tem - ple Our songs and praises bring,
 Oh, take our hands, dear Je - sus, And clasp them, Lord, in thine,
 The gates with thee we'll en - ter, And join the ho - ly throng,

Loved ones in heav'n are sing - ing Ho - san - nas to our King.
 And let us hear thee say - ing—"These precious ones are mine."
 And sing with all our loved ones A new and no - bler song.

When All Shall Know the Savior.

43

ALICE M. SCHOFF.

J. R. M.

1. When all shall know the Sav - ior, What joy will be with men,
 2. The sol - i - ta - ry plac - es Shall bloom with light and joy;
 3. When all shall know sal - va - tion, What bliss shall be on earth;

When bask - ing in his fav - or, Then peace shall come a - gain.
 While men bow down their fac - es, And hymns of praise em - ploy.
 What hope for ev - 'ry na - tion, What joy, what ho - ly mirth.

The wil - der - ness shall bright - en, The des - ert shall re - joice,
 They shall re - joice with sing - ing, The wa - ters shall burst forth,
 O Christ, send down thy bless - ing, And haste the glo - rious time

The cares of all shall light - en, When each one hears his voice.
 While songs of joy are ring - ing Thro' earth from south to north.
 When all thy gifts pos - sess - ing, Praise thee from ev - 'ry clime.

Sing of Jesus.

"WINTHROP."

Earnestly.

1. Sing of Je - sus! sing for - ev - er Of the love that changes
2. With his blood the Lord hath bought them, When they knew him not, he

nev - er, Who or what from him can sev - er Those he makes his own?
sought them, And from all their wand'rings brought them, His the praise alone.

REFRAIN.

Sing of Je - sus! sing for - ev - er! Sing the love that chang - es

nev - er, Who or what from him can sev - er Those he makes his own?

That which was Lost.

45

T. P. W.

Luke 19: 10.

THOS. P. WESTENDORF, by per.

1. O'er the dreary mountains, Thro' the sleet and cold, Seeking for the
2. Prod-i-gal re-turn-ing, Shout the glad re-frain, Father's heart is
3. Joy among the an-gels For a heart depraved Has been brought to

CHORUS. Joyously.

lost ones That have left the fold.
burn-ing, Lost, but found a-gain. "For the Son of man is
Je-sus, And a soul is saved.

come to seek and save, For the Son of man is
seek and save,

come to seek and save. For the Son of man is
seek and save,

come to seek and save, Seek and save that which was lost."
seek and save,

In the Days of thy Youth.

ALICE M. SCHOFF.

J. R. M.

1. In the days of thy youth, oh, re - mem - ber, Thy Cre -
 2. In the days of thy strength and thy beau - ty, In the
 3. With the prayer of deep love and de - vo - tion, With the

a - tor, the giv - er of good, He who has watched o - ver and
 days of thy hope and thy power, For - get not the lov - ing Cre -
 glad hymn of glo - ry and praise, Re - mem - ber thy Lord and Cre -

loved thee, He who gives thee thy rai - ment and food.
 a - tor, Who re - mem - bers thee each pass - ing hour.
 a - tor. Ev - 'ry one of these swift pass - ing days.

CHORUS.

Oh, re - member, oh, re - mem - ber,

Oh, re - member, oh, re - member, Oh, re - member in the

Oh, re-

days of thy youth. Oh, re - mem - ber, oh, re -

Oh, re - mem-ber.

mem - ber, Oh, re - member thy Cre - a - tor in thy youth.

LOWER LIGHTS.

By per.

1 Brightly beams our Father's mercy,
From his lighthouse evermore,
But to us he gives the keeping
Of the lights along the shore.

CHORUS.

Let the lower lights be burning,
Send a gleam across the wave!
Some poor struggling, fainting seaman
You may rescue, you may save.

2 Dark the night of sin has settled;
Loud the angry billows roar;
Eager eyes are watching, longing,
For the lights along the shore.

3 Trim your feeble lamp, my brother;
Some poor sailor, tempest tost,
Trying now to make the harbor,
In the darkness may be lost.

P. P. BLISS.

JEWELS.

By per.

1 When he cometh, when he cometh,
To make up his jewels,
All his jewels, precious jewels,
His loved and his own.

CHORUS.

Like the stars of the morning,
His bright crown adorning,
They shall shine in their beauty,
Bright gems for his crown.

2 He will gather, he will gather,
The gems from his kingdom;
All the pure ones, all the bright ones,
His loved and his own.

3 Little children, little children,
Who love their Redeemer,
Are the jewels, precious jewels,
His loved and his own.

Rev. W. O. CUSHING.

The Master wants Workers.

Rev. F. J. STEVENS. Arr.

"WINTHROP."

1. The Mas - ter wants work - ers, his har - vest is white, His com -
 2. The Mas - ter wants work - ers, each serv - ice he knows, Not
 3. The Mas - ter wants work - ers, the night com - eth soon, When the
 4. The Mas - ter wants work - ers, his har - vest is great, 'Tis the

mand, 'Go ye forth,' is to all; Go work with a will, and let
 one is too small to re - cord: E'en he who a cup of cold
 wea - ry shall rest from all care; When those who have toiled thro' the
 world with its mil - lions untaught; A mul - ti - tude fast rush - ing

not the dark night On an un - gath - er - ed har - vest - field fall.
 wa - ter be - stows In his name, shall not loose his re - ward.
 heat of the noon Shall no lon - ger its wea - ri - ness bear.
 on to their fate, Knowing not what the Sav - ior has wrought.

REFRAIN.

Work - ers, work - ers, The Mas - ter wants the workers; There is work for

all and he call-eth for you! Work-ers, work-ers. read-y, will-ing

work-ers, Oh, there is work for all of his chil-dren to do.

His Little Ones.

CECILIA HAVERGAL. Arr.

"WINTHROP."

1. Yes, his little ones he holdeth With his own, with his own right hand.
2. Yes, his little ones he guardeth With a watchful, a watch-ful eye,
3. Yes, his little ones he bid - deth With his tender, his ten-der voice,

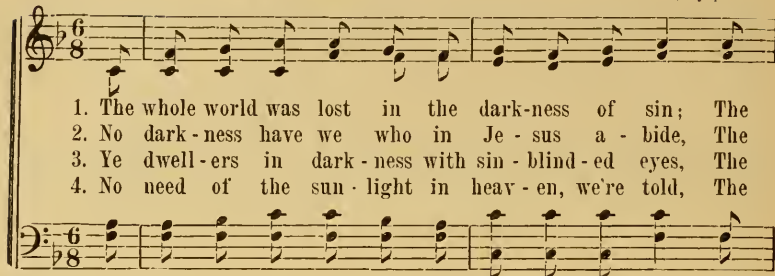
Teaching, teaching them so gently Just to learn, just to learn to stand.
 Warning them when danger cometh, Standing ever, yes, ever nigh.
 Fear thou not, for I am with thee, So be glad, and rejoice, re-joice.

The Light of the World is Jesus.

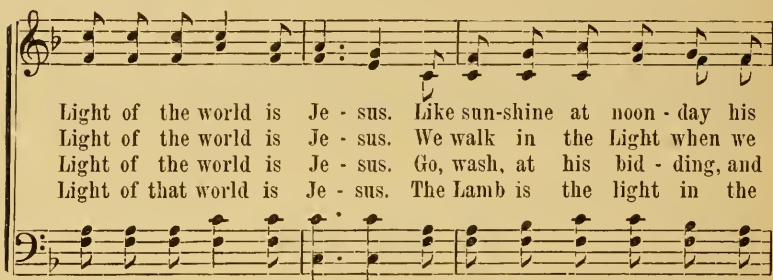
P. P. B.

"I am the light of the world." John 9: 5.

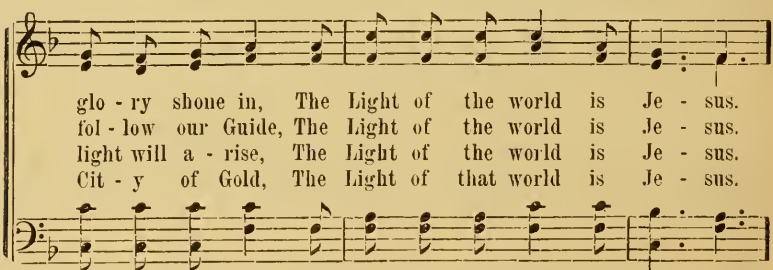
P. P. BLISS, by per.



1. The whole world was lost in the dark-ness of sin; The
 2. No dark-ness have we who in Je - sus a - bide, The
 3. Ye dwell - ers in dark - ness with sin - blind - ed eyes, The
 4. No need of the sun - light in heav - en, we're told, The

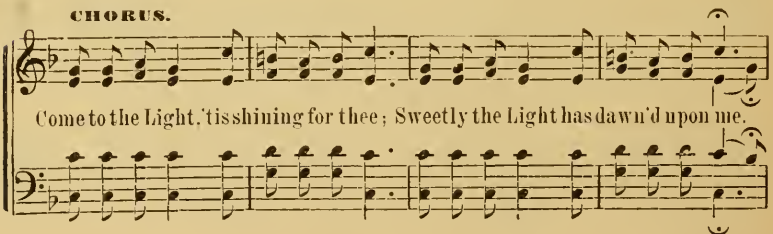


Light of the world is Je - sus. Like sun-shine at noon - day his
 Light of the world is Je - sus. We walk in the Light when we
 Light of the world is Je - sus. Go, wash, at his bid - ding, and
 Light of that world is Je - sus. The Lamb is the light in the



glo - ry shone in, The Light of the world is Je - sus.
 fol - low our Guide, The Light of the world is Je - sus.
 light will a - rise, The Light of the world is Je - sus.
 Cit - y of Gold, The Light of that world is Je - sus.

CHORUS.



Come to the Light, 'tis shining for thee; Sweetly the Light has dawn'd upon me.

Once I was blind, but now I can see: The Light of the world is Je-sus.

What Hast Thou Done for Me?

"So Christ was once offered to bear the sins of many." Heb. 9: 28.

Miss FRANCES R. HAVERGAL.

P. P. BLISS, by per.

Moderato.

1. I gave my life for thee, My pre-cious blood I shed,
2. My Fa-ther's house of light— My glo-ry-cir-cled throne.

That thou might'st ransomed be, And quickened from the dead;
I left for earth-ly night, For wand'rings sad and lone;

f
I gave, I gave my life for thee, What hast thou given for me?
I left, I left it all for thee. Hast thou left aught for me?

3 I suffered much for thee,
More than thy tongue can tell,
Of bitterest agony,
To rescue thee from hell;
I've borne, I've borne it all for thee,
What hast thou borne for me?

4 And I have brought to thee,
Down from my home above,
Salvation full and free,
My pardon and my love;
I bring, I bring rich gifts to thee,
What hast thou brought to me?

HAVERGAL.

J. W. SHRYOCK.

1. Yes, we have a word for Je - sus! Liv - ing ech - oes we will be
 2. Ma - ny ef - forts it may cost us, Many heart - beats, many a fear,
 3. Yes, we have a word for Je - sus! We will bravely speak for thee,
 4. Help us, lov - ing - ly to la - bor, Looking for thy pres - ent smile,

Of thine own sweet words of blessing, Of thy gracious "come to me."
 But thou knowest, and will strengthen, And thy help is al - ways near.
 And thy bold and faith - ful soldiers, Sav - ior, we would henceforth be!
 Looking for thy promised blessing, Thro' the brightening "little while."

Je - sus, Master! yes, we love thee, And to prove our love, would lay
 Give us grace to fol - low ful - ly. Vanquish - ing our faithless shame,
 In thy name set up our ban - ners, While thine own shall wave above,
 Words for thee, in weakness spoken, Thou wilt here accept and own,

Fruit of lips which thou wilt op - en, At thy bless - ed feet to - day.
 Fee - bly it may be, but tru - ly, Wit - ness - ing for thy dear name.
 With thy crimson name of Mer - cy, With thy golden name of Love.
 And con - fess them in thy glo - ry, When we see thee on thy throne.

More Than All.

53

T. P. W.

THOS. P. WESTENDORF.

1. See you not the hum-ble widow Standing in the tem-ple hall,
2. Oth-ers gave of their abundance On - ly just a lit - tle part;
3. Christ to-day is standing, watching Ev -'ry gift that we let fail,

Hear you not the Sav - ior say - ing, She has cast in more than all.
She, tho' poor, in want and sorrow, Gave her all with trusting heart.
And when loving hearts are offered, Still he whispers, " more than all."

CHORUS.

More than all the gold that's treasured, More than all the works of art

Is the gift that can be measured By a lov - ing, faithful heart.

ELIZA M. SHERMAN

W. F. SHERWIN.

1. There's a cit - y bright and golden, Ly - ing o'er the jas - per sea ;
 2. In the cit - y bright and golden God's own peace doth ever rest,
 3. In the cit - y bright and golden, When we lay our burdens down,

And sometimes a - mid the darkness Heav'nly voic-es come to me.
 And bright streams of living wa-ter Flow thro' all the land so blest.
 We shall change the cross forev - er For the glo - ry of the crown.

Soft - ly comes the wondrous anthem From the golden gates of day,
 Hark! the anthem still is sounding, Loud and louder still the strain;
 At the Sav - ior's feet we'll cast it, With the an - gel band we'll sing—

While the heav'nly choirs are singing "God shall wipe all tears a-way."
 Glo - ry, hon - or be to Je - sus, Sing the sweet song once again.
 Sweetest prais-es of sal - va - tion, In the pal - ace of our King!

REFRAIN.

Sweetly sounding, gen - tly ring - ing From the cho - rus far a - way,

Here is now no pain or sor-row, For all tears are wiped a-way."

Childhood and the Lilies.

Rev. F. M. HIGGINSON.

German.

1. 0 li - ly fair, 0 li - ly fair, How sweet thy beauty's sto - ry!
2. 0 li - ly frail, 0 li - ly frail, How soon thy glo - ry wan - eth!
3. 0 childhood bright, 0 childhood bright, How sweet the joy thou bringest,
4. 0 childhood brief, 0 childhood brief, Tho' swift thy days pass by us.

Thou toil - est not, thou spinnest not, And earthly hon - ors win - nest not;
 Up-springing with the morn-ing glow, At evening's breath thou liest low;
 When, trustful as the bird in air, And sim - ple as the li - ly fair,
 May thy firm trust, thy simple grace, Be eye our strength in manhood's race;

Yet li - ly fair, 0 li - ly fair, Thou art ar-rayed in glo - ry.
 Yet li - ly fair, 0 li - ly fair, Thy fragrance still re - main-eth.
 0 childhood bright, 0 childhood bright, Thy happy song thou sing - est.
 Then childhood brief, 0 childhood brief, Thy joy shall still be nigh us.

Thy Word, O Lord, a Lantern is.

ALICE M. SCHOFF.

J. R. M.

1. Thy word, O Lord, a lan - tern is, To light a path for me;
 2. In darkness, gloom, in barren wastes, Where dread and doubt and fear
 3. Its light is nev - er quenched; it shines As bright in day as night;

A shin - ing light a - long the road That lead - eth un - to thee.
 Surrounds me close on ev - 'ry side, It shin - eth ev - er clear.
 No need to miss the nar - row path, Il - lumed by such a light.

Shine on, O bless - ed word of God, Light thou my path for me;

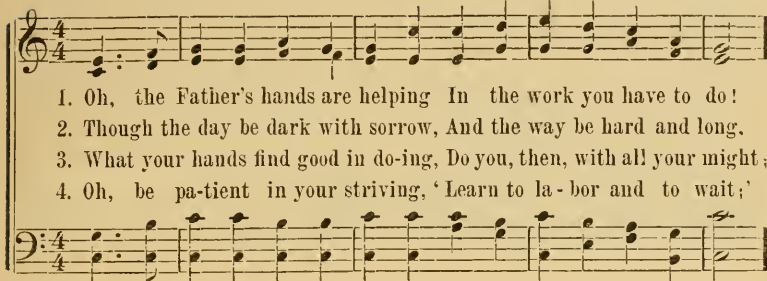
O Sav - ior guide my on - ward way, And lead me up to thee.

Help for the Faithful.

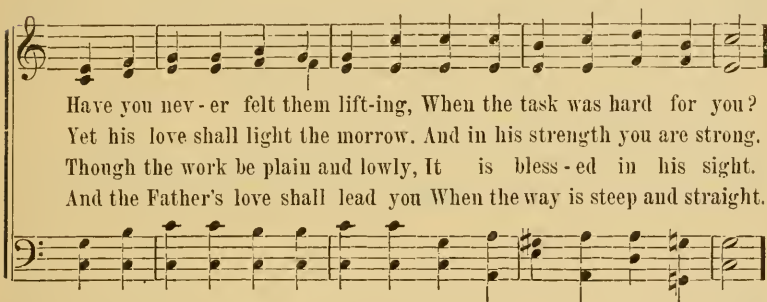
57

Mrs. E. H. LELAND.

Tune: "Rest for the Weary."

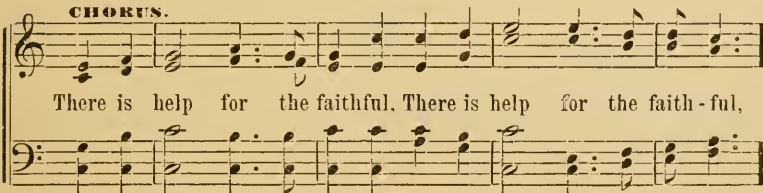


1. Oh, the Father's hands are helping In the work you have to do!
2. Though the day be dark with sorrow, And the way be hard and long,
3. What your hands find good in do-ing, Do you, then, with all your might,
4. Oh, be pa-tient in your striving, 'Learn to la-bor and to wait;'



Have you nev-er felt them lift-ing, When the task was hard for you?
Yet his love shall light the morrow. And in his strength you are strong.
Though the work be plain and lowly, It is bless-ed in his sight.
And the Father's love shall lead you When the way is steep and straight.

CHORUS.



There is help for the faithful. There is help for the faith-ful,



There is help for the faith-ful, There is help for you.

For Me and for Thee.

MINNIE K. CLARK.

H. H. McGRANAHAN.

1. There's a crown in heaven for me. A crown that I may wear; There's a
 2. There's a song in heaven for me, A song that I may sing; There's a
 3. There's a robe in heaven for me, A robe so clean and white; There's a
 4. There's a home in heaven for me, A home beyond all sin; There's a

crown in heaven for thee, A crown with jewels rare. For me and for
 song in heaven for thee, A praise to Christ our King.
 robe in heaven for thee, Oh, pure and sweet delight.
 home in heaven for thee, Come ye, and en-ter in. For me,

thee, Yes, there's a crown for you and for me; For
 and for thee. song
 robe
 home

me and for thee. Yes, there's a crown for you and for me. Rit.
 For me and for thee. song
 robe
 home

Soldiers Arise.

59

WESLEY. Arr.

G. F. ROOT.

1. Sol - diers of Christ a - rise, And gird your ar - mor on.
 2. Leave no un-guard-ed place, No weak-ness of the soul,
 3. Then in his strength go on, In con - flict watch and pray.

Strong in the strength which God supplies, Thro' his e - ter - nal Son.
 Take ev - 'ry vir - tue, ev - 'ry grace. And fort - i - fy the whole.
 Strike all the powers of darkness down. And win the well-fought day.

CHORUS.

Sol-diers a-rise, sol - diers a - rise In your Re-deem - er's power,

Re - member that he who trusts in him Is more than conquer - or.

Waiting for Me.

Words and music by J. R. MURRAY.

Trustfully.

1. I shall see them, and know them, and love them, When my feet touch the
 2. We shall walk in the light of his shin - ing, Whose love is the
 3. For the love that our heaven - ly Fa - ther Would have us be-

sands of the bright golden shore, I shall fold them a - gain to my
 life of the beau - ti - ful land; By the wa - ters of qui - et - ness
 stow on the dear ones be - low, Shall not fail of its own in the

bo - som, And our wand'rings and part - ings be o'er. And now they're
 dwell - ing, Ev - er fed by his boun - ti - ful hand. And now they're
 heav - ens, When to the bright man - sions we go. And now they're

Gently and softly.

Waiting for me, yes, wait - ing for me, are all the
 Waiting, wait - ing for me, wait - ing for me, all the

hap - py ones o - ver the sea, Wait - ing for me, yes,
Wait - ing, wait - ing, yes,

wait - ing for me, Are all the hap - py ones o - ver the sea.

Holiness Becometh Thine House.

SENTENCE.

H. H. QUICK.

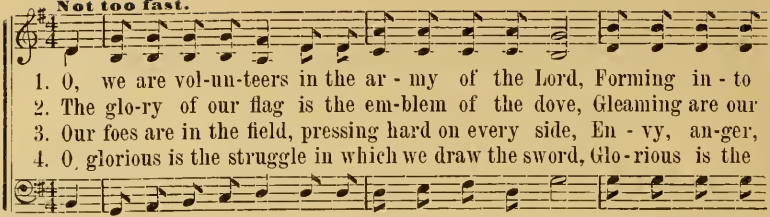
Ho - li - ness be - com - eth thine house, be - com - eth thine

house, be - com - eth thine house for - ev - er and ev - er, for -

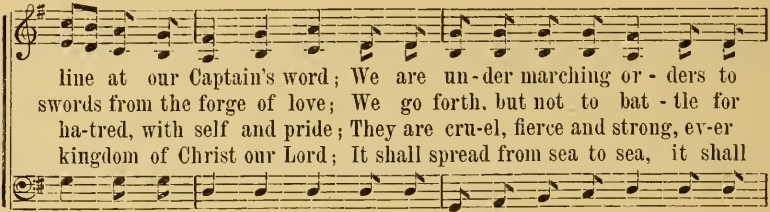
ev - er and ev - er. A - men, A - men.

O We are Volunteers.

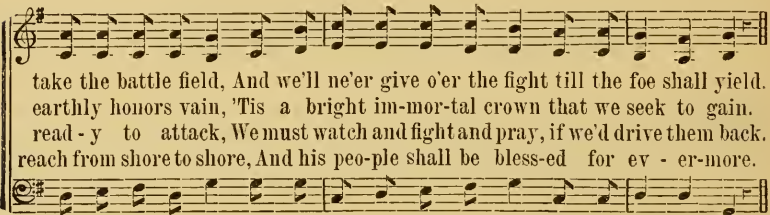
GEO. F. ROOT, by per.

Not too fast.


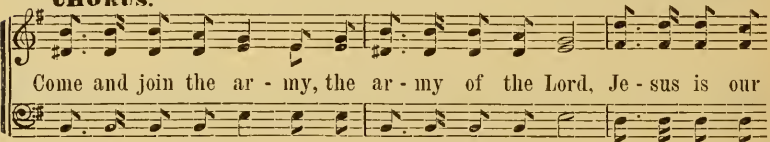
1. O, we are vol-un-teers in the ar - my of the Lord, Forming in - to
 2. The glo-ry of our flag is the em-blem of the dove, Gleaming are our
 3. Our foes are in the field, pressing hard on every side, En - vy, an-ger,
 4. O, glorious is the struggle in which we draw the sword, Glo-rious is the



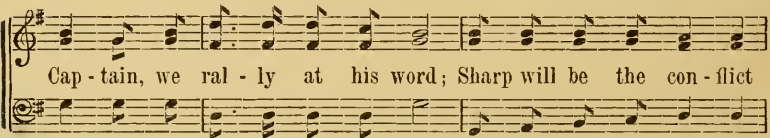
line at our Captain's word; We are un-der marching or - ders to
 swords from the forge of love; We go forth, but not to bat - tle for
 ha-tred, with self and pride; They are cru-el, fierce and strong, ever
 kingdom of Christ our Lord; It shall spread from sea to sea, it shall



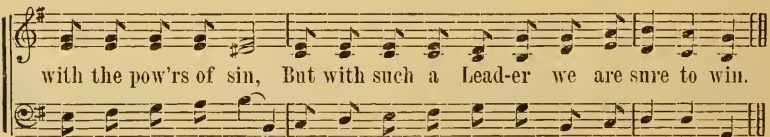
take the battle field, And we'll ne'er give o'er the fight till the foe shall yield.
 earthly honors vain, 'Tis a bright im-mor-tal crown that we seek to gain.
 read - y to attack, We must watch and fight and pray, if we'd drive them back.
 reach from shore to shore, And his peo-ple shall be bless-ed for ev - er-more.

CHORUS.


Come and join the ar - my, the ar - my of the Lord, Je - sus is our



Cap - tain, we ral - ly at his word; Sharp will be the con - flict



with the pow'rs of sin, But with such a Lead-er we are snre to win.

Trusting in the Lord.

63

T. P. W.

Acts 27: 25.

THOS. P. WESTENDORF, by per.

1. Tho' the storm of life be rag - ing high, Fraught with dangers,
2. Pain may rack this earth - ly house of mine, I may bow at
3. Oth - er hopes may swift - ly pass a - way, Oth - er joys may

per - ils ev - er nigh, Still I know my soul shall nev - er die,
sor - row's gloom - y shrine, Still my heart will nev - er, nev - er pine,
van - ish or de - cay, Still with faith I'll tread the nar - row way,

CHORUS. trust - ing.

Trust - ing in the Lord. Oh, trusting, trusting, trusting in the Lord,

Trust - ing,

I be - lieve the prom - is - es he gave, Trust - ing, trust - ing,

trust - ing in the Lord, He a - lone can save.

Mrs. E. C. GREEN.

J. R. MURRAY.

Spirited.

1. In Him is love a - bound - ing, In Him re - deem - ing grace, In
 2. In Him I now am rest - ing, The half I can not tell Of
 3. But when I see thee, Je - sus, When face to face we meet, Then

Him my dai - ly man - na, In Him my hid - ing - place. In
 all the price - less bless - ings Which make my heart to swell With
 in thine own dear im - age It will be far more sweet: Oh,

Him there is a - tone - ment, In Him e - ter - nal life, In
 thankful ad - o - ra - tion, As day by day I find His
 then I'll lift my prais - es For all I've found in thee, And

CHORUS.

In Him,

Him a full sal - va - tion, In Him an end of strife.
 peace and grace suf - fi - cient To keep both heart and mind. In Him, in Him,
 sing to him the glo - ry Who has re - deem - ed me.

In Him, In

In Him, in Him, There's fullness of blessing in his service sweet. In

Rim, in Him,

Him, in Him, in Him, in Him, I am in Him complete, complete.

Nearer to Me.

W. F. SHERWIN.

1. Fa - ther, draw near to me. Near - er to me; I can not
 2. Lone were this world and drear, How could I stay, Did not thy
 3. All thro' death's valley dark Stand by my side, There with Thy

in the flesh, Mount up to thee. O come and ev - er be,
 pres-ence here Bright-en the way? O heed my ear - nest plea,
 rod and staff" Com - fort and guide. O how I'll cling to thee,

Dear Fa - ther, near - er me—Near - er to me, to me!
 Draw, Fa - ther, near - er me—Near - er to me, to me!
 Dear Fa - ther, near - er thee—Near - er to thee. to thee!

Beautiful Land on High.

J. NICHOLSON.

C. A. HAVENS. Op. 31.

Sop. or Ten. Solo.

1. There's a beau - ti - ful land on high, To its glo - ries I
 2. There's a beau - ti - ful land on high, I shall en - ter it
 5. There's a beau - ti - ful land on high. Then why should I
 4. There's a beau - ti - ful land on high. And my kindred its

Organ.

p *sw.*

Man.

fain would fly,— When by sor - row pressed down, I
 by and by; There, with friends, hand in hand, I shall
 fear to die, When death is the way to the
 bliss en - joy, Me - thinks I now see how they're

Ped. Man.

mf *Rit.*

long for my crown. In that beau - ti - ful land on high.
 walk on the strand, In that beau - ti - ful land on high.
 realms of the day, In that beau - ti - ful land on high.
 wait - ing for me. In that beau - ti - ful land on high.

Rit. *pp*

Ped. Man.

CHORUS.

mf

In that beautiful land I'll be, I'll be From earth and its cares set free, set free;

Rit. pp

My Jesus is there, He's gone to prepare A place in that land for me, for me.

Praise Ye the Father.

Mrs. ELISABETH CHARLES.

FREDERICK FERDINAND FLEMMING.

1. Praise ye the Fa - ther for his lov - ing kindness, Ten - der - ly
 2. Praise ye the Sav - ior, great is his com - pas - sion, Gra - cious - ly
 3. Praise ye the Spir - it, Com - fort - er of Is - rael, Sent of the

cares he for his lov - ing chil - dren; Praise him, ye an - gels,
 cares he for his chos - en peo - ple; Young men and maid - ens,
 Fa - ther and the Son to bless us; Praise ye the Fa - ther,

praise him in the heav - ens, Praise ye Je - ho - vah!
 ye old men and chil - dren, Praise ye the Sav - ior!
 Son, and Ho - ly Spir - it, Praise ye the Tri - une God!

O Beulah, Land of Beulah!

"They shall behold the land that is very far off." Isa. 33: 17.

H. L. FRISBIE.

G. F. R.

Moderato.

1. We stand where Jordan's waves divide—0 Beu-lah, land of Beu - lah—
 2. We look a - cross the rag - ing foam—0 Beu-lah, land of Beu - lah—
 3. No mor - tal foot hath ev - er trod— 0 Beu-lah, land of Beu - lah—

The shores of time from Canaan's side, Sweet Beulah, land of Beu - lah ;
 With ea - ger longings for our home In Beu - lah, land of Beu - lah ;
 The glorious dwelling-place of God, In Beu - lah, land of Beu - lah ;

On that fair shore no shade of night, The hills are crowned with fadeless light ;
 No ear hath heard, no eye hath seen, The wondrous songs, the joy serene,
 Im - mor - tal on - ly those who sing The praises of our glorious King,

Blind faith will lose her-self in sight—Sweet Beulah, land of Beu - lah.
 The land of hills and valleys green, Sweet Beulah, land of Beu - lah.
 In an-thems that shall ev - er ring In Beu-lah, land of Beu - lah.

CHORUS.

O Beu - lah, land of Beu-lah; Sweet rest shall come at last, When

o - ver Jor - dan we have passed To Beu - lah, land of Beu - lah!

God is Love.

"He that loveth not knoweth not God, for God is love." 1 John 4: 8.

* * *

G. F. Root.

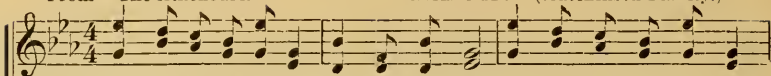
1. I can not al - ways trace the way Where thou. Al-might - y
 2. When myst'ry clouds my dark-ened path, I'll check my dread. my
 3. When fear her chill - ing man - tle flings O'er earth; my soul to

One, dost move; But I can al-ways, al-ways say That God is Love.
 doubts reprove; In this my soul sweet comfort hath That God is Love.
 heav'n above, As to her native home, upsprings, For God is Love.

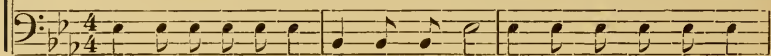
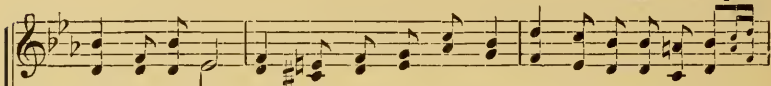
Kind Words Can Never Die.

From "The Atheneum."

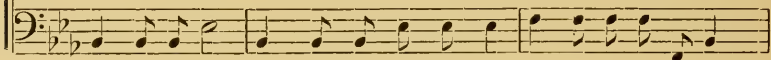
SISTER ABBY (Hutchinson Family.)



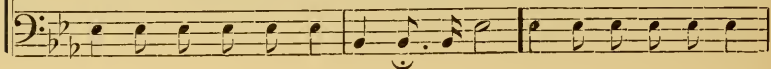
1. Kind words can never die, Cherished and blest, God knows how deep they lie,
2. Childhood can never die, Wrecks of the past Float o'er the mem-o - ry
3. Sweet tho'ts can never die, Tho', like the flow'rs, Their brightest hues may fly
4. Our souls can never die, Though in the tomb We may all have to lie.

**Rall. tempo.**

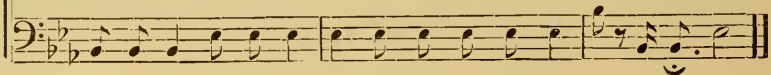
Lodged in the breast; Like childhood's simple rhymes, Said o'er a thousand times,
Bright to the last. Ma - ny a hap - py thing, Ma - ny a dai - sy spring
In wint'ry hours. But when the gentle dew Gives them their charms anew,
Wrapt in its gloom. What tho' the flesh de - cay, Souls pass in peace away,

**CHORUS.**

Go thro' all years and climes, The heart to cheer. Kind words can never die,
Floats on time's ceaseless wing, Far, far a-way. Childhood can never die,
With many an ad - ded hue They bloom again. Sweet tho'ts can never die,
Live through eter - nal day With God a - bove. Our souls can never die,



Nev - er die, nev - er die, Kind words can never die, No, never die.
Nev - er die, nev - er die, Childhood can nev - er die, No, never die.
Nev - er die, nev - er die, Sweet tho'ts can never die, No, never die.
Nev - er die, nev - er die, Our souls can nev - er die, No, never die.



The Pathway of Life.

71

T. P. W.

Psalm 16: 11.

THOS. P. WESTENDORF, by per.

1. I've a guide, tho' the way be long, I've a friend, tho' the world be cold ;
2. Thro' the cloudland of hope I see Beaming strait from the throne of grace
3. Not a doubt does my fond heart know, Not a fear lingers in my breast,

There's an arm that I know is strong, That safe to my own doth hold.
Mer - cy's star, and it brings to me All the light of his ho - ly face.
Trust-ing still in his love I go On my way to that home of rest.

CHORUS.

He will show me the path-way of life, Lead-ing up to a

full - ness of joy At the right hand of the throne, When this

drear-y life is done Not a care shall my peace de - stroy.

Before the Bolted Door,

—OR—

Rise, and Let Him In.

REV. LOWRIE HOFFORD, D.D.

J. R. MURRAY.

1. Be-fore the bolted door The waiting Savior stands, He kindly waits, and
 2. Be-fore the bolted door A gen-tle voice is heard; In tones of ten-der-
 3. Be-fore the bolted door! And can you yet de-lay. And let the waiting

gen - tly knocks With nev-er wea-ried hands. The hea - vy dews of
 ness and love It speaks a plead-ing word. "If a - ny hear my
 Sav - ior stand, Or sad - ly turn a - way? There's mercy in his

night Are fall-ing on his head, And still no voice within responds, No
 voice And o - pen wil-ling - ly, I'll en - ter in and sup with him, And
 heart. There's kindness in his voice, Oh, hasten to un - bar the door, And

CHORUS.

Wait - ing, wait - ing,

wel - come word is said.
 he shall sup with me." Yes, he is wait-ing, pa-tient-ly waiting,
 in his smile re - joice.

wait - -

Oh, let him wait no long-er, Rise and let him in. Lov - ing - ly
 ing, wait - ing,
 wait-ing, Ten-der-ly waiting, Oh, haste to rise and let him in.

Detailed description: This block contains the first two systems of a musical score. The top system features a treble clef with a melody line and a bass clef with a bass line. The lyrics 'Oh, let him wait no long-er, Rise and let him in. Lov - ing - ly' are written below the treble staff. The second system continues the melody and bass line, with lyrics 'ing, wait - ing, wait-ing, Ten-der-ly waiting, Oh, haste to rise and let him in.' The music concludes with a double bar line.

God's Care.

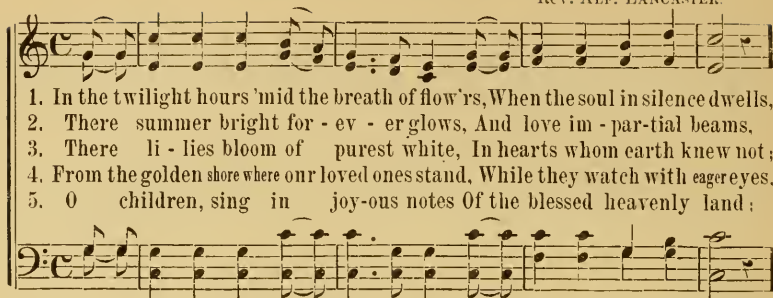
W. F. SHERWIN.

1. Back-ward my heart doth turn, That I may see How all the
 2. All life his love doth plan, Sending the best, Not al-ways
 3. This thought our hearts will cheer All thro' the night, Darkness he
 way a - long God lead - eth me. Sometimes in pas - tures green
 peace and joy, Not al - ways rest; Oft - times the bit - ter pain,
 would not send Could we bear light; In pain sweet things will grow,
 Where silver streams are seen, Sunlight between, Sunlight be-tween.
 Fast falls the drea-ry rain, In - to our lives, In - to our lives.
 Buds covered deep with snow Summer will show, Summer will show.

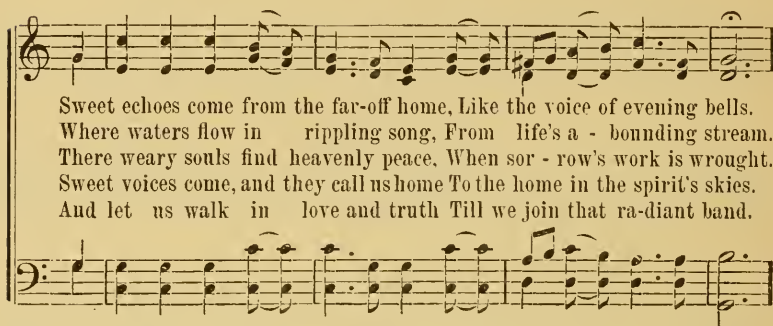
Detailed description: This block contains the musical score for 'God's Care'. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into three systems. The first system includes three numbered verses of lyrics. The second system continues the lyrics and melody. The third system concludes the piece with the lyrics 'Where silver streams are seen, Sunlight between, Sunlight be-tween. Fast falls the drea-ry rain, In - to our lives, In - to our lives. Buds covered deep with snow Summer will show, Summer will show.' The music ends with a double bar line.

The Beautiful Land.

REV. ALF. LANCASTER.



1. In the twilight hours 'mid the breath of flow'rs, When the soul in silence dwells,
 2. There summer bright for - ev - er glows, And love im - par - tial beams,
 3. There li - lies bloom of purest white, In hearts whom earth knew not;
 4. From the golden shore where our loved ones stand, While they watch with eagereyes,
 5. O children, sing in joy-ous notes Of the blessed heavenly land:



Sweet echoes come from the far-off home, Like the voice of evening bells.
 Where waters flow in rippling song, From life's a - bounding stream.
 There weary souls find heavenly peace, When sor - row's work is wrought.
 Sweet voices come, and they call us home To the home in the spirit's skies.
 And let us walk in love and truth Till we join that ra-diant band.

CHORUS.

Slower.



O broth-er! O sis - ter! Loved, joy - ous, free, We will



walk hand in hand to the beautiful land Till its golden shores we see.

There's a Table Outspread.

75

N. C. THOMPSON.

"WINTHROP."

1. There's a table outspread, Where I'm longing to sit, Tho' my raiment of
 2. I hear a sweet voice, Now invit - ing to share In the bounties that
 3. A - gain that dear voice—Is it wel-com - ing me? Is that robe all so

rags Seemeth not to be fit. Yet the hun - ger with-in Leaves me
 Love Doth so rich - ly pre-pare. But I shrink from the board Where these
 fair For my wear - ing to be? O Lord, thou hast conquered, And my

fainting and sore, O give me the crumbs That now fall on the floor.
 dainties are spread, Tho' I dare e'en to hope From the crumbs to be fed.
 shame is no more, Yet I'm glad that I craved E'en the crumbs on the floor.

REFRAIN.

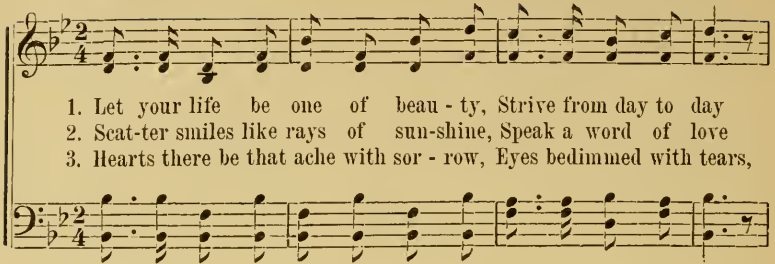
O give me the crumbs From his ta - ble that fall,

'Tis a feast to my soul. Tho' the por - tion be small.

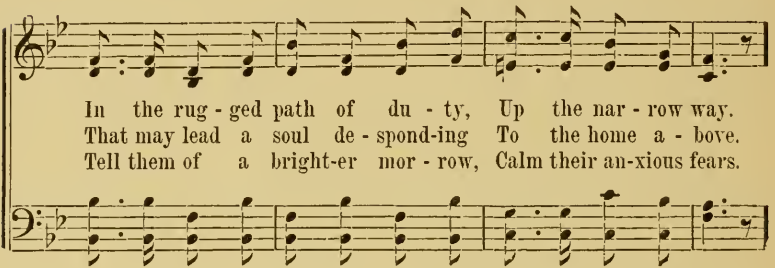
Everlasting Joy.

T. P. W.

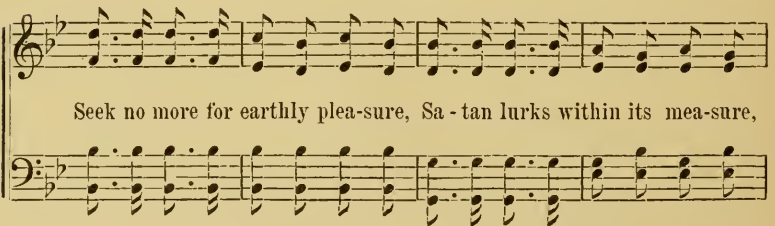
THOS. P. WESTENDORF.



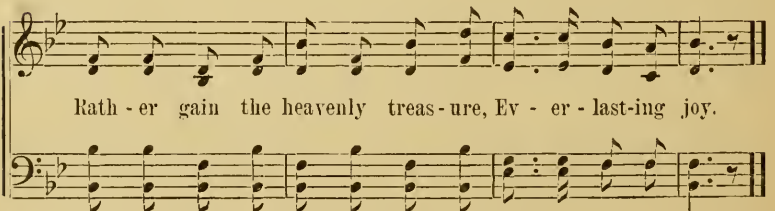
1. Let your life be one of beau - ty, Strive from day to day
 2. Scat-ter smiles like rays of sun-shine, Speak a word of love
 3. Hearts there be that ache with sor - row, Eyes bedimmed with tears,



In the rug - ged path of du - ty, Up the nar - row way.
 That may lead a soul de - spond-ing To the home a - bove.
 Tell them of a bright-er mor - row, Calm their an-xious fears.



Seek no more for earthly plea-sure, Sa - tan lurks within its mea-sure,



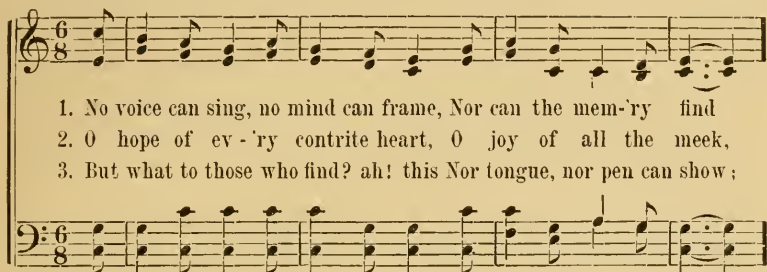
Rath - er gain the heavenly treas - ure, Ev - er - last-ing joy.

The Thought of Jesus.

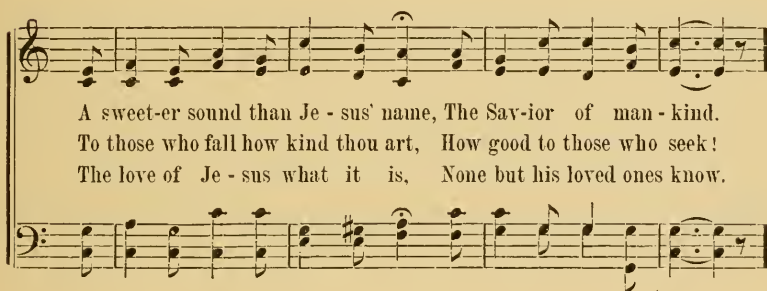
77

BERNARD.

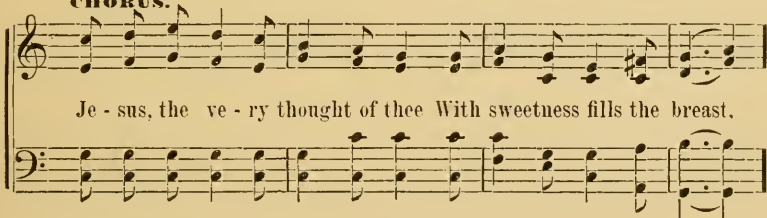
G. F. ROOT.



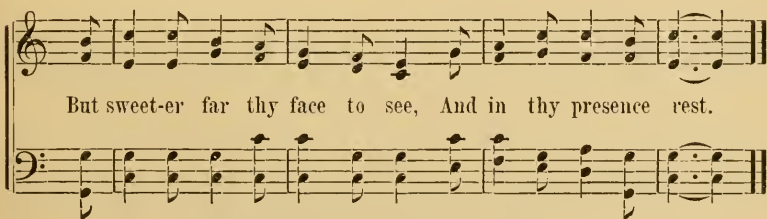
1. No voice can sing, no mind can frame, Nor can the mem-'ry find
2. O hope of ev-'ry contrite heart, O joy of all the meek,
3. But what to those who find? ah! this Nor tongue, nor pen can show ;



A sweet-er sound than Je - sus' name, The Sav-ior of man - kind.
To those who fall how kind thou art, How good to those who seek!
The love of Je - sus what it is, None but his loved ones know.

CHORUS.

Je - sus, the ve - ry thought of thee With sweetness fills the breast.



But sweet-er far thy face to see, And in thy presence rest.

The Hope of Glory.

H. R. Y.

HELEN R. YOUNG.

1. What to me are all life's pleasures? What is all its wealth and pride?
 2. O my Sav-ior, thee possess - ing, All the wealth of heav'n is mine;
 3. Child of God and heir of heav - en, O the won - ders of his love!

Give to me the hid - den treas - ures, Let me in my Lord a - bide.
 Je - sus Christ my name confess - ing, O my soul, canst thou re - pine?
 O how great the mer - cy giv - en, Coming down from heav'n above.

REFRAIN.

Christ in me, the hope of glo - ry, Hid - den mys - te - ry di - vine,

Let me tell the wondrous sto - ry, I am his and he is mine.

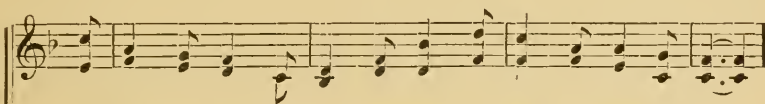
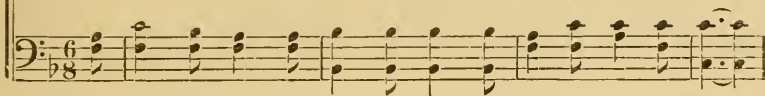
Redeeming Love.

79

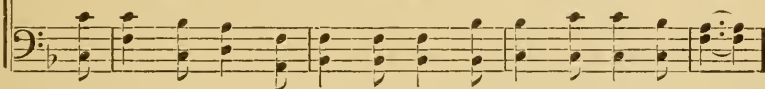
J. R. MURRAY, by per.



1. My soul re-joic-ing fain would raise A strain like that a - bove,
2. When darkly bend the clouds of life, And loud its tempests roll,
3. Re-deem-ing love! thou blest re-frain! Let mor-tal mu-sic cease



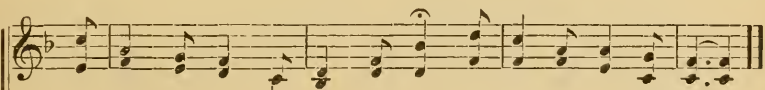
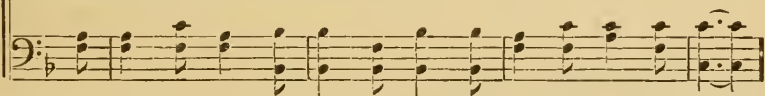
And sing in grate-ful har-mon-ies Of God's re-deem-ing love.
How like a ben-e-dic-tion calm Thy power up-on my soul.
While an-gels o'er the list-ning earth Pro-long thy notes of peace.



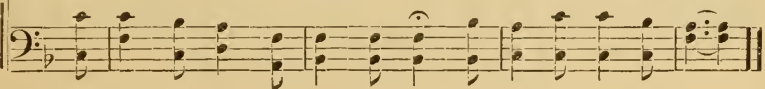
CHORUS.



Re-deem-ing love! Re-deem-ing love! A sto-ry nev-er old;



Still sweet-er as the years go by, Still bright as burnished gold.



Help Me Day by Day.

MARY D. BRINE. From "American Messenger."

NORMAN M. MATTICE.

1. O Sav-ior, help me day by day, Tho' pain and sor-row come to me,
 2. But weary of my wand'rings, Lord, Frightened, not knowing how to turn,
 3. And so, my Savior, pardon all, My faults, my sins, my grievous ways,
 4. Then help me, Jesus, day by day, Tho' pain and trou-ble come to me,

To put my fears and doubts away, And trusting-ly de-pend on thee.
 At last I call up - on my God, And for his lov - ing care I yearn.
 And henceforth heart and voice shall join Tos-ing with grateful love thy praise.
 To put all doubts and fears aside, And trusting-ly de-pend on thee.

Mine eyes are darkened thro' my sins, My feet are lame, and fain would rest,
 'Tis only through thy strength that I May find the courage which I need,
 The shadow from my wond'ring eye Shall lift at thy kind touch at last,
 Thou art our strength, our guide, our help, Thou art the Shepherd, we the sheep,

And my proud spirit shrinks to own That thou, dear Savior, knowest best.
 And wis - dom I shall on - ly learn When to thy lov - ing words I heed.
 And I will walk the path thou lead'st, Till toil and danger all are past.
 With-in thy fold, where all is peace, Dear Savior, thou thy flock will keep.

Forward! be our Watchword.

81

ALFORD, Dean of Canterbury.

Arr. from HENRY SMART.

1. Forward be our watchword, Steps and voices join, Seek the things be-
 2. Glories up-on glo - ries Hath our Lord prepared, By the souls that

fore us, Not a look be - hind. Burns the fie - ry pil - lar
 love him One day to be shared. Eye hath not be - held them.

At our army's head, Who shall dream of shrinking, By our Captain led?
 Ear hath never heard, Nor of these have uttered Tho't or speech or word.

Forward thro' the des - ert, Thro' the toil and fight, Jordan flows be-
 Forward, marching eastward, Where the heav'n is bright, Till the veil be

3 To the Eternal Father Loudest an-
 them's raise,
 To the Son and Spirit Echo songs of
 praise;
 To the Lord of Glory, Blessed Holy One,
 Be by men and angels Endless honor
 done.
 Weak are earthly praises, Dull the songs
 of night.
 Forward into triumph, Forward into
 light.

The Pilot's at the Helm.

E. E. REXFORD.

G. F. ROOT.

1. In the night when storm and tempest Howl a-bout your lit - tle bark,
 2. Turn your eye toward the bea-con, Knowing that it shines for you,
 3. Nev - er yet was ves - sel stranded On the rocks or shifting sands,

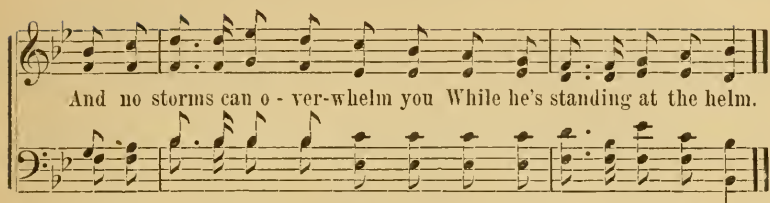
And no ray of light to guide you Glimmers faint-ly thro' the dark;
 E - ven tho' the dark clouds hide it For a moment from your view;
 If the course was wholly trust - ed To the heav'nly Pi - lot's hands;

Then re - member, tho' the bil - lows Threat-en all to o-ver-whelm,
 Tho' the wa - ters may af - fright you, Let not fear your faith o'erwhelm.
 He will guide you thro' the tem - pest To his own de-lightful realm,

That your Savior is the Pi - lot, And he's standing at the helm.
 Trust the wisdom of the Pi - lot, Al - ways steadfast at the helm.
 So be calm a - mid the dan-ger, For the Pi - lot's at the helm.

CHORUS.

Yes, the Pi - lot's at the helm, Ev - er watchful at the helm.

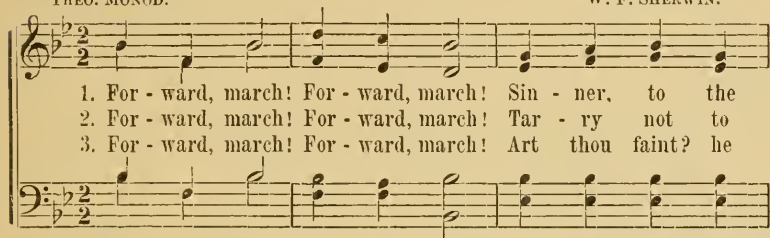


And no storms can o-ver-whelm you While he's standing at the helm.

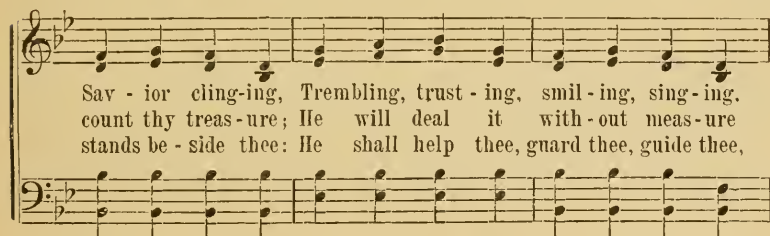
Forward, March.

THEO. MONOD.

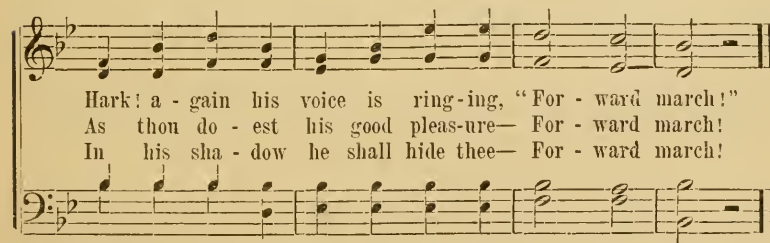
W. F. SHERWIN.



1. For - ward, march! For - ward, march! Sin - ner, to the
 2. For - ward, march! For - ward, march! Tar - ry not to
 3. For - ward, march! For - ward, march! Art thou faint? he



Sav - ior cling - ing, Trembling, trust - ing, smil - ing, sing - ing.
 count thy treas - ure; He will deal it with - out meas - ure
 stands be - side thee: He shall help thee, guard thee, guide thee,



Hark! a - gain his voice is ring - ing, "For - ward march!"
 As thou do - est his good pleas - ure— For - ward march!
 In his sha - dow he shall hide thee— For - ward march!

4 Forward march! Forward march!
 Through th' allurements of temptation,
 Through the fires of tribulation,
 Holding forth the great salvation,
 Forward march!

5 Forward march! Forward march!
 Till thy bending head be hoary,
 Till shall close thine earthly story,
 Till thou step from grace to glory,
 Forward march!

When Jesus Comes.

"Unto them that look for him shall he appear the second time, without sin, unto salvation." Heb. 9: 28.

P. P. B.

P. P. BLISS, by per.

1. Down life's dark vale we wander, Till Je - sus comes; We watch and
 2. Oh, let my lamp be burn - ing, When Je - sus comes; For him my
 3. No more heart-pangs nor sadness, When Je - sus comes; All peace and
 4. All doubts and fears will vanish, When Je - sus comes; All gloom his

CHORUS.

wait and won - der, Till Je - sus comes.
 soul be yearning, When Je - sus comes. All joy his
 joy and glad - ness, When Je - sus comes.
 face will ban - ish, When Je - sus comes.

loved ones bringing, When Je - sus comes; All praise thro' heaven ringing,

When Je - sus comes. All bean - ty bright and vernal, When Je - sus

comes; All glo - ry, grand. e - ter - nal, When Je - sus comes.

Brightly Gleams our Banner.

85

Rev. T. J. POTTER.

"WINTHROP."

1. Brightly gleams our ban - ner, Pointing to the sky: Waving wand'ers
2. Je - sus, Lord and Mas - ter, At thy sacred feet. Here with hearts re-

on - ward To their home on high. Journeying o'er the
joic - ing See thy chil - dren meet; Oft - en have we

des - ert Glad - ly thus we pray, And with hearts u - nit - ed
left thee, Oft - en gone a - stray. Keep us, mighty Sav - ior,

Take our heav'nly way. Brightly gleams our ban-ner, Pointing to the
In the nar-row way.

sky. Wav - ing wand'ers on - ward To their home on high.

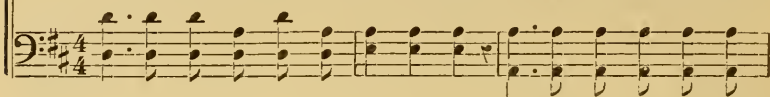
We Will Follow Thee.

T. P. W.

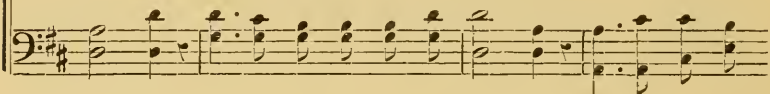
THOS. P. WESTENDOEF.



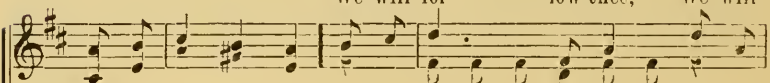
1. Je - sus, Sav-ior, we will fol - low thee Till life's journey we have
 2. Je - sus, Sav-ior, we will fol - low thee, Tho' our feet are oft - en
 3. Je - sus, Sav-ior, we will fol - low thee, And we still would have thee



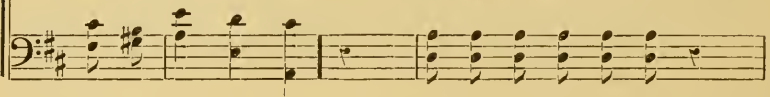
end - ed, Till the rug-ged path's as-cend - ed, Je - sus, Sav - ior,
 wea - ry, And the way is long and drear - y, Je - sus, Sav - ior,
 lead us, With the bread of life still feed us, Je - sus, Sav - ior,

**CHORUS.**

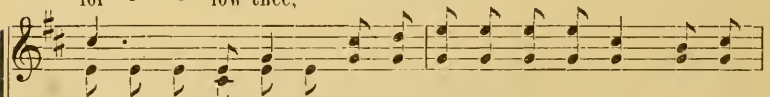
We will fol - - low thee, We will



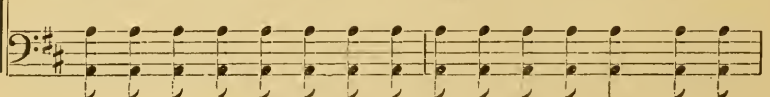
we will fol - low thee. Fol-low, yes, we'll fol - low,



fol - - low thee,



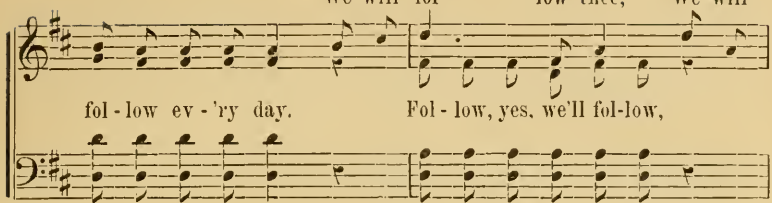
Fol-low, yes, we'll fol-low Up the straight and narrow way, We will



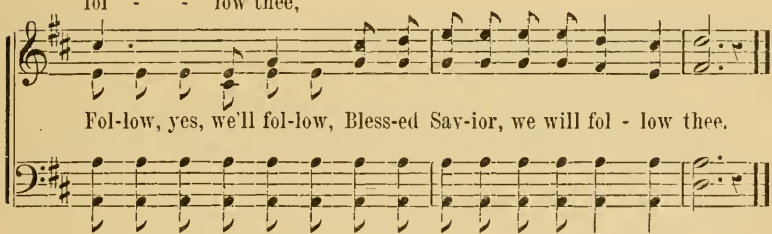
We Will Follow Thee.

87

We will fol - - low thee, We will
fol - low ev - 'ry day. Fol - low, yes, we'll fol-low,

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with lyrics: "We will fol - - low thee, We will fol - low ev - 'ry day. Fol - low, yes, we'll fol-low,". The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

fol - - low thee,
Fol-low, yes, we'll fol-low, Bless-ed Sav-ior, we will fol - low thee.

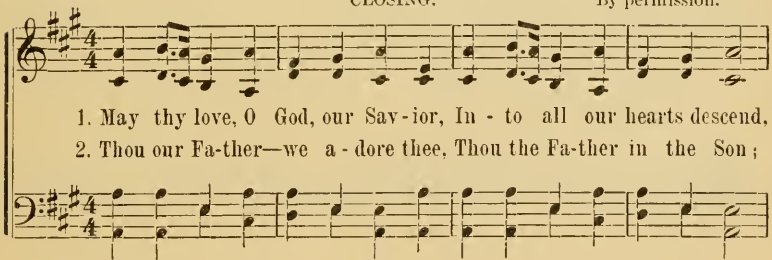
The second system of music consists of two staves. The upper staff continues the melody from the first system with lyrics: "fol - - low thee, Fol-low, yes, we'll fol-low, Bless-ed Sav-ior, we will fol - low thee." The lower staff continues the accompaniment.

May Thy Love.

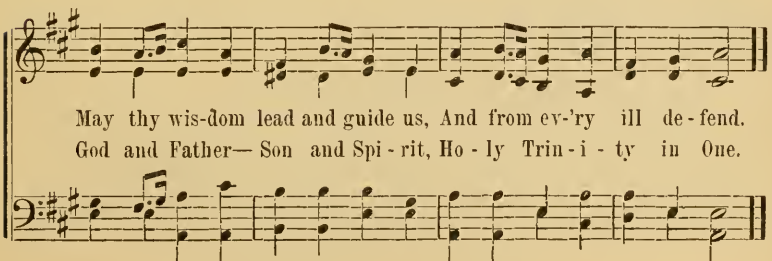
CLOSING.

By permission.

1. May thy love, O God, our Sav-ior, In - to all our hearts descend,
2. Thou our Fa-ther—we a - dore thee, Thou the Fa-ther in the Son;

The first system of music for "May Thy Love" consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with lyrics: "1. May thy love, O God, our Sav-ior, In - to all our hearts descend, 2. Thou our Fa-ther—we a - dore thee, Thou the Fa-ther in the Son;". The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

May thy wis-dom lead and guide us, And from ev-ry ill de-fend.
God and Fa-ther— Son and Spi-rit, Ho - ly Trin - i - ty in One.

The second system of music for "May Thy Love" consists of two staves. The upper staff continues the melody with lyrics: "May thy wis-dom lead and guide us, And from ev-ry ill de-fend. God and Fa-ther— Son and Spi-rit, Ho - ly Trin - i - ty in One." The lower staff continues the accompaniment.

The Song of the Young.

I. E. DIEKENGA.

1. We are young, but we are grow-ing In the serv-ice of the
 2. We are weak, but God is might-y, With his help we must pre-
 3. Are there an-y who are wait-ing Till a bet-ter time shall

King; In his cause our strength bestowing, Un-to him our hearts we
 vail; Sin and wrong and er-ror fighting, We can nev-er, nev-er
 come? Are there an-y yet de-bat-ing, Whether they shall cease to

bring. Every day the light is clearer From our heav'nly home a-
 fail. And his bless-ing will be giv-en To his children ev-'ry-
 roam? See, the prec-ious time is fly-ing, Oh, why waste it with de-

bove; We are dai-ly draw-ing near-er To the Sav-ior whom we love.
 where, Who with faithfulness have striven For his sake to do and dare.
 lay? Why not come, on him re-ly-ing? Come to Je-sus—come to-day!

We are grow - ing strong - er, wis - er on our

We are grow-ing, we are grow-ing stronger, wis - er on our

way, We are draw - ing near - er Je - sus

way, We are draw-ing, we are draw-ing near - er Je - sus

ev - 'ry day, Grow-ing up - ward till we

day by day, Grow-ing up - ward, grow-ing up - ward till we

meet him is our aim, We are trust - ing in his name.

Dismission.

(SICILY.)

Lord, dismiss us with thy blessing,
 Fill our hearts with joy and peace;
 Let us each, thy love possessing,
 Triumph in redeeming grace.
 O refresh us,
 Traveling through this wilderness.

Zion, Beautiful Beyond Compare.

"How amiable are thy tabernacles, O Lord of hosts." Ps. 84: 1.

G. F. R.

G. F. Root.

1. Zi - on, beau - ti - ful beyond compare, E'en on earth thy dwellings are!
 2. In thy tabernacles, Lord, how sweet Those who love thy name, to meet.
 3. Savior, in thine earthly temple here To thy waiting ones ap - pear,

Pre - cious ev - 'ry court and ev - 'ry gate, Where thy loving peo - ple wait.
 Those who bow before thy throne to pray, Those who seek the narrow way.
 Be to each the sweet assurance given That it is the gate of heaven.

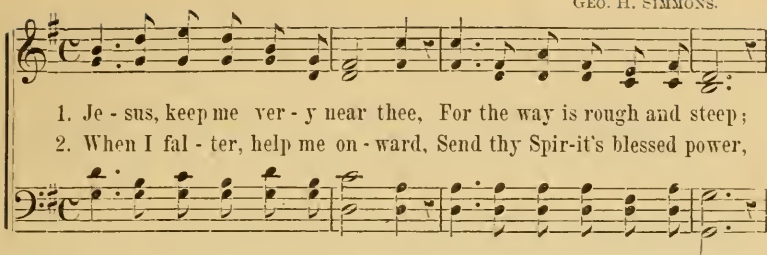
Blest are they who find a place In thy house, O God of grace;

There, from every earthly care set free, They will still be praising thee.

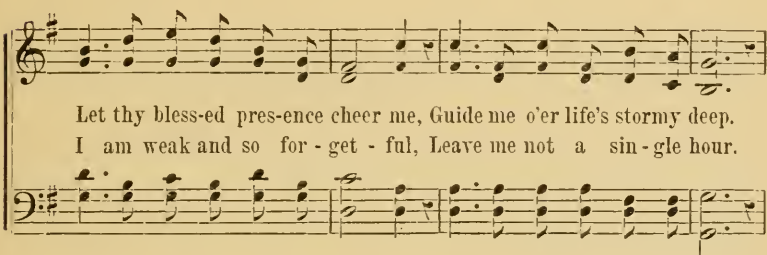
Keep Me Very Near Thee.

91

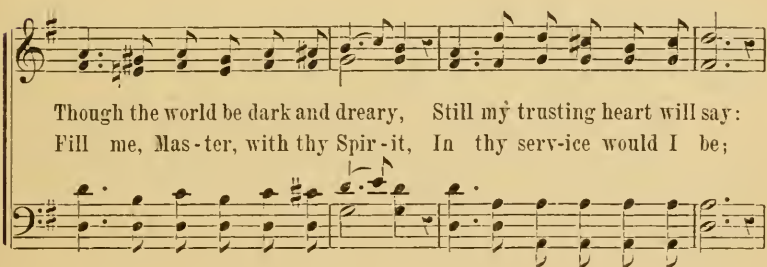
GEO. H. SIMMONS.



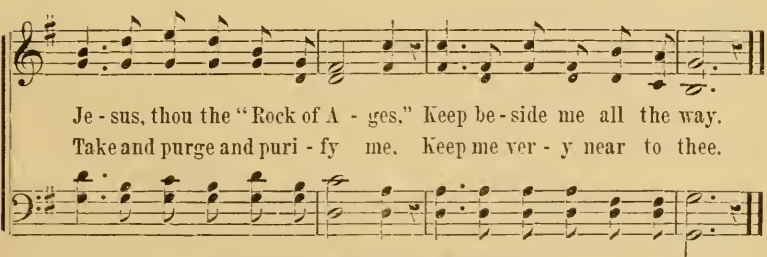
1. Je - sus, keep me ver - y near thee, For the way is rough and steep;
2. When I fal - ter, help me on - ward, Send thy Spir-it's blessed power,



Let thy bless-ed pres-ence cheer me, Guide me o'er life's stormy deep.
I am weak and so for - get - ful, Leave me not a sin - gle hour.



Though the world be dark and dreary, Still my trusting heart will say:
Fill me, Mas-ter, with thy Spir-it, In thy serv-ice would I be;



Je - sus, thou the "Rock of A - ges," Keep be - side me all the way.
Take and purge and puri - fy me. Keep me ver - y near to thee.

The Pilgrims and the Promise.

Words and music by J. R. MURRAY.

1. O land of Princely splen-dor, O home of all the blest;
 2. Thy bliss can not be spok - en, Thy songs can not be sung;
 3. O joy be-yond all tell - ing! Tho' oft * our feet may tire,

O sweet and ma - ny man-sions Where all the wea - ry rest.
 Our vi - ols all are brok - en, Our harps are all un-strung.
 Our God, all doubt dis-pell - ing, Shall give us our de - sire;

To thee our hearts are turn - ing With fond and fer - vent prayer;
 But still tow'rd thee we're pressing With faint and falt - ring feet;
 Our voic - es shall yet praise him, Our eyes shall see his face;

For thee our souls are yearning, Oh, when shall we be there?
 To thee our eyes ad - dress - ing, In whom all glo - ries meet.
 His name be on our fore-heads, Thro' his re - deem - ing grace.

REFRAIN. *(May be sung by an invisible chorus.)*

Wait, wait.

Wait, O wait, yes, wait up - on the Lord, He shall

Wait, wait,

give thee thy hearts' de - sire; Wait, O wait, yes,

O wait, yes, wait, wait,

wait up-on the Lord, He shall give thee thy hearts' de-sire, O wait.

The Lord is Gracious.

Chant.

1. The Lord is gra-
cious, and full of compassion; Slow to anger, and of great mercy.
2. The Lord is good to all, And his mer-
cies are o - ver all his works.
3. All thy works shall
praise thee, O Lord, And thy saints shall bless thee.

We March to Victory.

REV. GERALD MOULTRIE.

J. BARNEY.

D.C. We march, we march to vic - to - ry With the cross of the Lord be-

fore us, With his lov - ing eye Looking down from on high, And his

ho - ly arm spread o'er us, his ho - ly ^{his} arm spread o'er us.
his arm

1. We come in the might of the Lord of Light, With ar-mor bright to
2. Our sword is the Spir-it of God on High, Our hel-met his sal-
3. And the choir of an-gels with song a - waits Our march to the golden

meet him, And we put to flight the ar - mies of night, That the
va - tion, Our ban-ner the cross of Cal - va - ry, Our
Zi - on, For our Captain has broken the bra - zen gates, And

D. C.

sons of the day may greet him. The sons of the day may greet him.
 watchword the In-car - na - tion, Our watchword the In-car - na - tion.
 burst the bars of ir - on, And burst the bars of ir - on.

Purer yet and Purer.

J. R. MURRAY.

1. Pur-er yet and pur - er I would be in mind, Dearer yet and
 2. Calmer yet and calm-er Tri - al bear and pain, Sur-er yet and
 3. Higher yet and high-er Out of clouds and night, Nearer yet and

dear - er Ev - 'ry du - ty find. Hop - ing still and trust - ing
 sur - er Peace at last to gain; Suff - ring still and do - ing,
 near - er Ris - ing to the light— Light se - rene and ho - ly.

God without a fear. Patient-ly believ - ing, He will make all clear.
 To his will resigned, And to God sub-du - ing Heart and will and mind.
 Where my soul may rest, Purified and low - ly, Sanctified and blest.

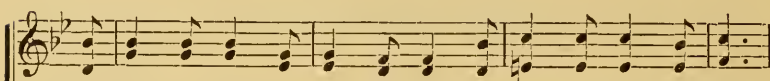
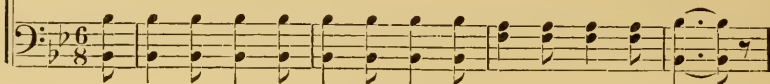
Hallelujah! Praise the Lord.

G. H. S.

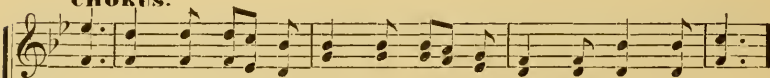
GEO. H. SIMMONS.



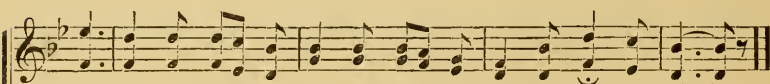
1. The sum-mer land is just a-head, Its glorious clime I feel;
2. The heav'nly rest is just a-head, That rest prepared for me;
3. The sinner's friend is near at hand, And rea-dy to re-ceive;



The mu - sic from the heavenly choir Be - gins my heart to steal.
 Believe on Christ, dear friend, and then That rest is prom - ised thee.
 Ac - cept my Sav - ior then, dear friend, And in his word be - lieve.

**CHORUS.**

Oh, hal - le - lu - jah! praise the Lord, Tempta - tion soon must flee;



And then by faith I'll soar a - loft To be, dear Lord, with thee.



Wonderful Words of Life.

97

"The words that I speak unto you, they are spirit, and they are life." John 6: 61.

P. P. B.

P. P. BLISS, by per.

1. Sing them o - ver a - gain to me, Won - der - ful words of
 2. Christ, the blessed One, gives to all Won - der - ful words of
 3. Sweet - ly ech - o the gos - pel call, Won - der - ful words of

Life, Let me more of their beau - ty see, Won - der - ful words of
 Life; Sin - ner, list to the lov - ing call, Won - der - ful words of
 Life, Of - fer par - don and peace to all, Won - der - ful words of

Life. Words of life and beau - ty, Teach me faith and du - ty;
 Life. All so free - ly giv - en, Woo - ing us to heav - en,
 Life. Je - sus, on - ly Sav - ior, Sanc - ti - fy for - ev - er,

Beautiful words, wonderful words, Wonderful words of Life. Life.

1st. 2d.

Times of Refreshing.

H. S. THURSBY.

H. S. THURSBY.

mf

1. We read of the 'times of re - fresh - ing,' And sea - sons of
 2. O soul in the vale of deep sor - rows, O pro - di - gal,
 3. To those who will come there's a wel - come, 'Like on - ly a

boun - ti - ful grace; When pen - i - tents deep in con - tri - tion, May
 chastened by grief; Come, bringing the sins that op - press thee, To
 Fa - ther can give; And sweet resto - ra - tion is prom - ised To

f CHORUS.

know of God's par - don and peace.
 him who has purchased re - lief. O glo - ri - ous 'times of re -
 all who the prom - ise be - lieve.

fresh - ing,' We rest on the prom - ise se - cure, God send us the.

'times of re - fresh - ing' That shall for - ev - er en - dure.

The Sinners' Friend.

E. A. C.

REV. EDWARD A. COLLIER.

Moderato.

1. Je - sus, thou art the sin - ners' friend, Lov - ing us
2. Je - sus, thou art the Lamb of God, Pass - ing re -

ten - der - ly till the end; Bear - ing most pa - tient - ly
sign - ed - ly 'neath the rod; Spot - less and meek to the

with our sin, Seek - ing by love our love to win.
al - tar led, Sac - ri - ficed there in sin - ners' stead.

3 Jesus, our Shepherd good, thou art,
Bearing the feeble ones on thy heart;
Seeking the erring with care untold,
Leading them home to thy sure fold.

4 Jesus, thou art the Prince of Peace,
Hearing thy bidding, life's tumults cease;

Speak thou to us as to wind and sea,
Great in our hearts the calm shall be.

5 Jesus, thou art the King of kings,
Hasten thy glory on time's swift wings;
Gather all diadems on thy brow,
King of our hearts, to thee we bow.

W. WHITING.

J. B. CALKIN.

Spirited.

1. Je - sus Christ, our Sav - ior, Once for me a child,
 2. For the va - ried bless - ings Giv - en me to share,
 3. For all thou be - stow - est, All thou dost with - hold,

In thy whole be - hav - ior Meek, o - be - dient, mild.
 Moth - er's fond ca - res - sing, Fa - ther's guard - ian care;
 What - so - e'er thou know - est Best for us, thy fold.

In thy foot - steps tread - ing, We thy lambs would be,
 For our friends and kin - dred, For our dai - ly food,
 For all gifts and grac - es, While we live be - low,

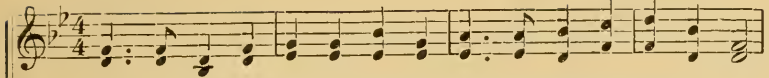
Foe nor dan - ger dread - ing, While we fol - low thee.
 For our wand'rings hin - dered, For our learn - ing good.
 Till in heavenly plac - es We thy face shall know.

Quit Your Fears.

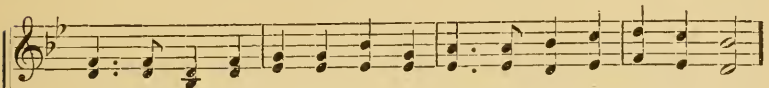
101

G. H. S.

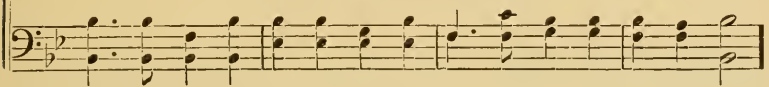
GEO. H. SIMMONS.



1. In the land beyond the shadow, Just beyond the vale of tears,
2. When our labors here are end-ed, And the Lord of hosts appears,
3. When you en - ter thro' the por - tal, Leav-ing all the pain of years,
4. How the world of sin is light-ed, How that voice the spir-it cheers,



Is the Christian's home in glo - ry, Trust on, brother, quit your fears.
Will he find us faithful, watching, Watch on, brother, quit your fears.
There, with souls redeemed, immortal, You'll forget your fool-ish fears.
"It is I, be not af-fright-ed." Trust the Sav-ior, quit your fears.



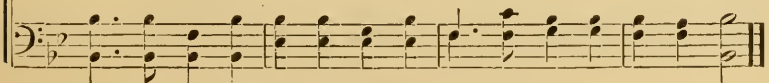
CHORUS.



Tho' the shadows thicken 'round us, There are smiles beyond the tears,



For a Sav-ior's love has found us, Trust him ev - er, quit your fears.



As the Growing of the Corn.

T. P. W.

THOS. P. WESTENDORF.

1. 'Tis not great e - vents that make Men and na - tions what they
 2. No - ble thoughts and ac - tions spring From the self - same hid - den
 3. Brother, sis - ter, oh, take heed, In your heart there is a

be; Lit - tle riv - ers form the lake, Lakes and riv - ers form the
 source That doth en - vious hatred bring, Giv - ing brut - al pas - sion
 germ Like the grain of mus - tard seed, Growing stronger, grow - ing

sea. God hath made the hu - man heart So that out of it must
 force. Not to - day, but af - ter years, Pa - tient wait - ing, night and
 firm; And the fruit must soon ap - pear, Whether wheat or ug - ly

flow That which makes of life a part What of grief or joy we know.
 morn, Warmed with smiles and wet with tears, As the growing of the corn.
 thorn; First the blade and then the ear, By and by the full ripe corn.

CHORUS.

First the blade and then the ear, So the spi - rit - life is born,

Si - lent - ly it doth ap - pear, As the grow - ing of the corn.

The Lord's Prayer.

1. Our Father who art in heaven, Hallowed . . . be thy name.
 2. Give us this day our . . . dai - ly bread.
 3. And lead us not into temptation, but deliver . . . us from evil:

Thy kingdom come. Thy will be done on earth as it is in heaven.
 And forgive us our trespasses, as we forgive those who trespass a - gainst us.
 For thine is the kingdom, and the power,
 and the glory, for - ever and ever. A - men.

What Can I Do?

Sing the air only.

(PRIMARY.)

E. M. SHERMAN.

J. R. M.

1. What can I do for Je - sus, To show I love him true? He
2. I can be kind and gen - tle, Just as he used to be, For

died be - cause he loved me, And I would love him too.
I am sure my Sav - ior Will help a child like me.

REFRAIN.

I love him, I love him, Be-cause he first loved me; I

love him, I love him, His lit - tle child I'll be.

Go Forth to the Field.

105

ELIZA M. SHERMAN.

J. R. MURRAY, by per.

1. Go forth to the field of the harvest, The Master is calling for thee ;
 2. Go forth with a smile for the weary, Go forth with a word for the sad ;
 3. Go forth with a heart true and tender, And scatter the sunshine to all ;
 4. Go forth to the field of the harvest, Go forth to the vineyard to-day ;

The fields are all white for the reaping, And golden the harvest will be.
 A sweet song of hope for the mourner, An anthem of peace for the glad.
 The Lord will speak peace in the valley, When shadows around thee shall fall.
 For night comes apace in the valley, And harvest-time passeth a-way.

CHORUS.

Go forth, . . . go forth. . . . Go forth to the
 Go forth, yes, go forth ; go forth, yes, go forth,

vineyard to - day, The fields are all white for the
 the vine-ard to - day,

har - vest, Go forth to the vine - yard to - day. . . .
 the vine-ard to - day.

Are You One of the Ninety and Nine?

T. P. W.

THOS. P. WESTENDORF.

1. Are you one of the "nine-ty and nine," brother? All sheltered from
 2. Are you one of the "nine-ty and nine," brother? Or are you the
 3. If you're not of the "nine-ty and nine," brother, Oh, stop just a

dan - ger un - told. Is Je - sus a shep - herd of
 one that is lost; Have you left this dear Sav - ior of
 mo - ment and think. There is death in that path - way of

thine, brother? Are you safe in the heav-en - ly fold? Do you
 mine, brother? Oh, think of the ter - ri - ble cost. Are your
 thine, brother? And fast you are near-ing the brink; But

trust in the lov - ing one call - ing To those who have wandered a -
 poor wea - ry feet torn and bleed - ing From wand'ring in rough paths of
 Je - sus stands ready to save you, His mer - cy is just as of

Are You One of the Ninety and Nine? 107

way, Are you sure there's no dan - ger of fall - ing, If
 sin? Oh, list to the good shep-herd call - ing, He's
 old; Then let not the wick - ed en - slave you. Oh,

you should be tempted to - day?
 rea - dy to wel - come you in. Are you one of the nine - ty and
 wand'rer, come in - to the fold.

nine? . . . O brother, no lon - ger de - lay; . . . Ac -
 ninety and nine. No long - er de - lay,

cept this dear Sav - ior of mine. And follow him day aft - er day.

Endeavor.

Words and music by Rev. C. H. OLIPHANT.

Moderately.

1. For-ward, Christian, with a firm en-deav-or, E-gypt's rag-ing
 2. On-ward, pil-grim, with a strong en-deav-or, Ca-naan, home-land,
 3. Up-ward, child of God, with high en-deav-or, Star-ry hosts their

foe-men fol-low near; For-ward, what a hope's be-fore us
 greeteth thee a-far; On-ward, fear shall nev-er from him
 shin-ing wit-ness bear; Up-ward, look! to Is-rael's seed for-

D. S. For-ward, mourning shall be turned to

Fine. **CHORUS.**
 ev-er, What a Cap-tain have we here!
 sev-er, Those who Je-sus' sol-diers are. For-ward, see the
 ev-er, God's own presence they de-clare.

danc-ing, When the desert we've passed through.

D. S.
 cloud by day ad-vanc-ing, Night the sig-nal hid-eth not from view:

For Christ is our Endeavor.

109

Rev. R. F. GORDON.

J. R. MURRAY.

Spirited.

1. For Christ is our endeavor, Our hearts to him belong, His presence
 2. In fullness of his mercy Good work for him we do, His name with
 3. So with youth's ardor glowing, We willing service give; The mind of

cheers us ever, His love inspires our song. We come in youth's bright
 joy confessing, His standard bearers true; And he will never
 Jesus knowing, We for his honor live. For he is our en-

morning, O - be-dient to his word, And seek for our adorn - ing The
 fail us, Whatev - er may be - tide, Tho' danger should assail us, In
 deav - or, And to him we be - long, Whose grace shall never fail us, Whose

beauty of the Lord, And seek for our a-dorn-ing The beauty of the Lord.
 him we safe abide, Tho' danger should assail us, In him we safe a-bide.
 love inspires our song, Whose grace shall never fail us, Whose love inspires our song.

Who is the Hero?

N. C. THOMPSON.

"WINTHROP."

1. Oh, who is the he - ro whom Christ doth ap - prove, As he
 2. Not he who in eye of his fel - lows is great, And
 3. Brave spirits, re - lent - less, en - dur - ing and true, And

looks on the strife that is rag - ing be - low, Truth and
 mov - ing a Saul in the midst of the throng; But
 do - ing God's will in the pa - tience of Love—Hold - ing

er - ror con - tend - ing for man and his fate, The
 rath - er the pa - tient one, rul - ing his will, Be -
 fast to the truth, and o - bey - ing in faith, These—

Right and the Wrong striking blow aft - er blow.
 liev - ing and trust - ing, in weakness made strong. 'Tis he who be -
 these are the he - roes whom Christ doth approve.

lieves in God's wis-dom and might, And like sol-dier de-fend-eth the

Truth and the Right, And like Sol-dier de-fend-eth the Truth and the Right.

Once He Came.

M. WEISS.

"WINTHROP."

1. Once he came in bless-ing, All our ills re-dress-ing—
2. Still he comes with-in us; Still his voice would win us

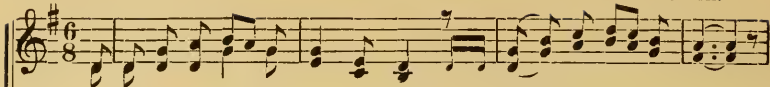
Came in like-ness low-ly. Son of God most ho-ly;
From the sins that hurt us, Would to Truth con-vert us

Bore the cross to save us; Hope and free-dom gave us.
From our fool-ish er-rors, Ere he comes in ter-rors.

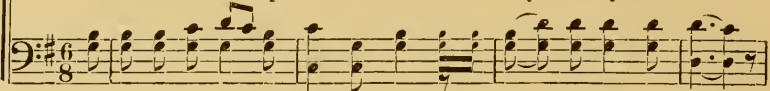
Wheat and Tares.

Mrs. M. F. SANGSTER.

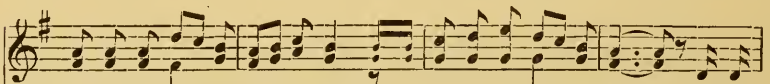
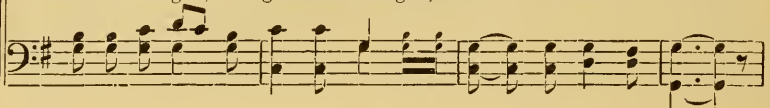
M. F. H. SMITH.



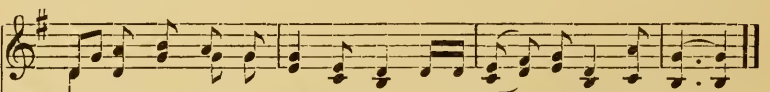
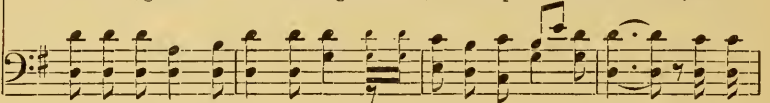
1. Growing together, wheat and tares, Clustering thick and green,
2. Growing together, side by side, Both shall the reapers meet!
3. But ah! for the tares! for them the word Of a ter-ri-ble doom is cast!
4. Where shall the reapers look for us, When the day of days shall come?



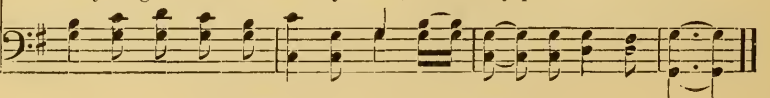
Fanned by the gentle sum-mer air, Un-der one sky se - rene.
 Tares, a-loft in their scornful pride, Bow - ing heads of wheat.
 "Bind them and burn," said the blessed Lord, They shall leave the wheat at last!
 Solemn the thought, with grandeur fraught, Of that wondrous "Harvest Home."



Over them both the sunlight falls! Over them both the rain! Till the
 Swift and sure o'er the waving plain The sickles sharp shall fly, And the
 Never a-gain the summer rain, Never the sunshine sweet, That were
 Jesus! oh, grant when thine angels come, And reap the fields for thee, We



an-gels come, when the Master calls, To garner the golden grain.
 precious wheat, the abundant grain, Shall be harvested in the sky.
 lavished so sweetly all in vain, On the tares among the wheat.
 may be gath - ered safe - ly home, Where thy precious wheat shall be.



'Tis but Little I Can Do.

113

N. C. THOMPSON.

"WINTHROP."

1. 'Tis but lit - tle I can do To prove my faith and love, To
 2. 'Tis but lit - tle I can do, So lit - tle I can say—Yet
 3. 'Tis so lit - tle I can do, And yet the Sav - ior said That
 4. Tho' 'tis lit - tle I can do, Yet what I can, I will—I'll

him who gave him-self for me That I may dwell a - bove. But
 if I wish to serve him here, He'll show me how I may. And
 giv - ing cup of wa - ter cold Should wond'rous blessings shed; And
 stud - y all he did and said, And his commands ful - fill. And

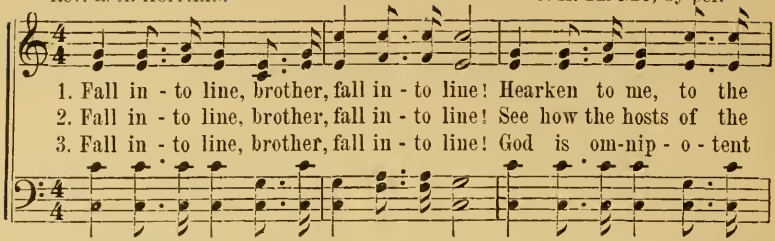
what I can, with will - ing mind I'll do with all my might—To
 sim - ple du - ties faith - ful done—He sees and knows their worth; He
 prais - es that the chil - dren gave Did please him as he rode In
 al-ways think, how bright the day When I his face shall see, And

feel that I am known of him Is sure - ly great de - light.
 praised the wid - ow's lit - tle gift, And spread it o'er the earth.
 that pro - ces - sion, as a King, Ere he on Cal - vary bowed.
 in his hap - py home a - bove With him for - ev - er be.

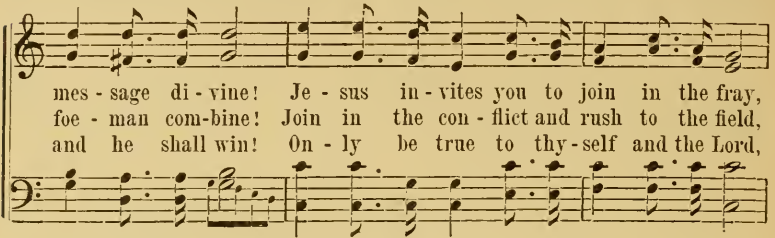
Fall Into Line.

Rev. E. A. HOFFMAN.

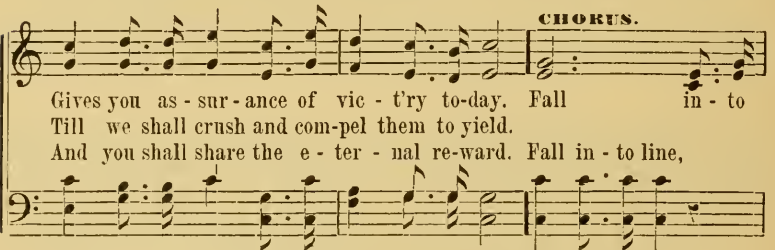
J. H. TENNEY, by per.



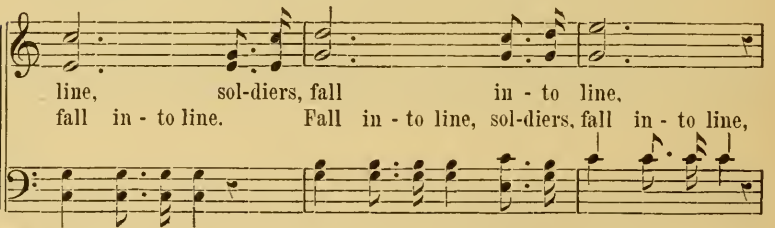
1. Fall in - to line, brother, fall in - to line! Hearken to me, to the
 2. Fall in - to line, brother, fall in - to line! See how the hosts of the
 3. Fall in - to line, brother, fall in - to line! God is om-nip - o - tent



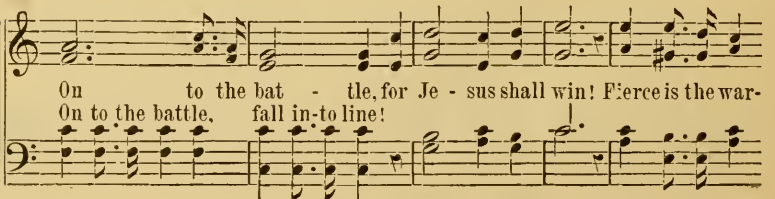
mes - sage di - vine! Je - sus in - vites you to join in the fray,
 foe - man com - bine! Join in the con - flict and rush to the field,
 and he shall win! On - ly be true to thy - self and the Lord,



CHORUS.
 Gives you as - sur - ance of vic - t'ry to - day. Fall in - to
 Till we shall crush and com - pel them to yield.
 And you shall share the e - ter - nal re - ward. Fall in - to line,

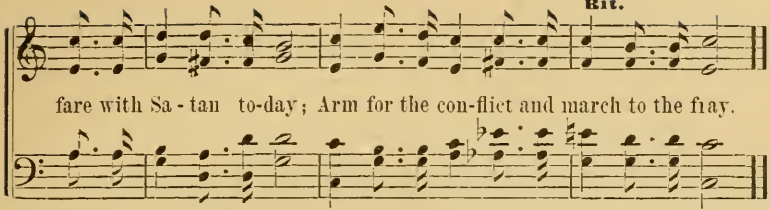


line, sol - diers, fall in - to line,
 fall in - to line. Fall in - to line, sol - diers, fall in - to line,



On to the bat - tle, for Je - sus shall win! Fierce is the war -
 On to the battle, fall in - to line!

Rit.

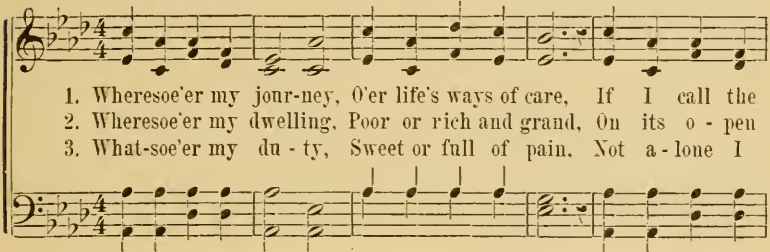


fare with Sa-tan to-day; Arm for the con-flict and march to the fray.

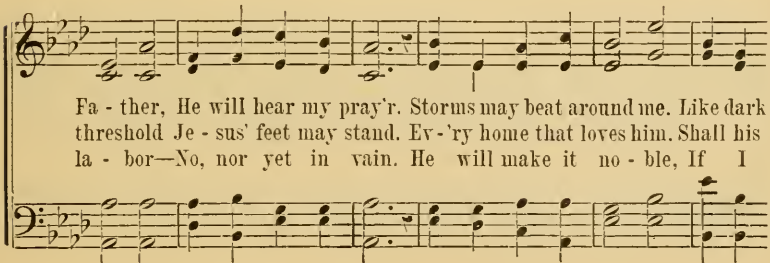
He Remembers Me.

ERNEST W. SHURLEFF.

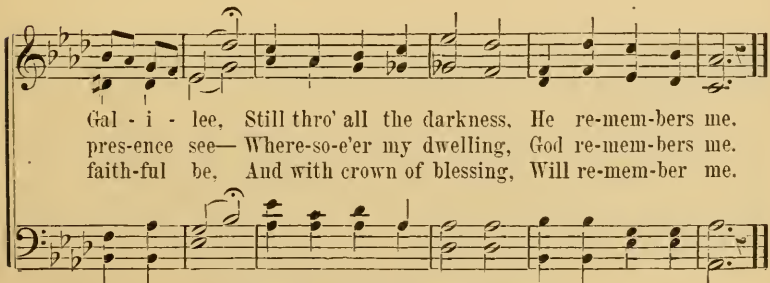
C. H. O.



1. Wheresoe'er my jour-ney, O'er life's ways of care, If I call the
 2. Wheresoe'er my dwelling, Poor or rich and grand, On its o - pen
 3. What-soe'er my du - ty, Sweet or full of pain, Not a-lone I



Fa-ther, He will hear my pray'r. Storms may beat around me. Like dark threshold Je-sus' feet may stand. Ev-'ry home that loves him. Shall his la-bor—No, nor yet in vain. He will make it no-ble, If I



Gal-i-lee, Still thro' all the darkness, He re-mem-bers me.
 pres-ence see—Where-so-e'er my dwelling, God re-mem-bers me.
 faith-ful be, And with crown of blessing, Will re-mem-ber me.

Morning Hymn.

ALICE M. SCHOFF.

J. R. M.

1. O Je - sus, gen - tle Sav - ior, Hear now thy children's prayer,
2. For this thy love we ren - der Our hearts' best grat - i - tude;

Look on us with thy fa - vor, Vouchsafe to us thy care,
For thy kind care and ten - der Which thou dost give un - sued.

Thy ten - der love has spared us Throughout the dark - some night,
And now, O lov - ing Sav - ior, Be with us through the day,

No lurk - ing dan - ger snared us Ere morn - ing's wel - come light.
De - fend us by thy fa - vor From per - ils of the way.

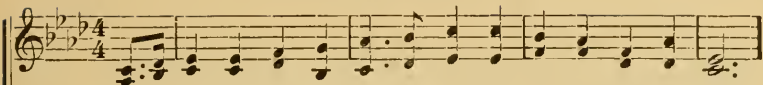
We Leave it All to Thee.

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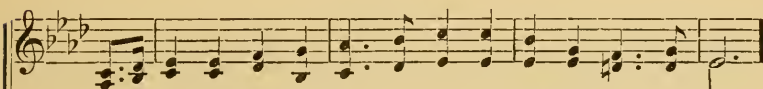
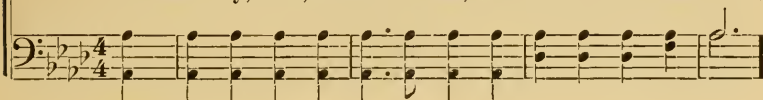
* * *

ANNIVERSARY.

G. F. Root.



1. Our Fa-ther, thro' the coming year We know not what shall be,
2. It may be we shall toil in vain For what the world holds fair,
3. But calm-ly, Lord, on thee we rest, No fears our trust shall move;



But we would leave without a fear Its ordering all to thee.
And all the good we thought to gain, De-ceive and prove but care.
Thou knowest what for each is best, And thou art per - fect love.



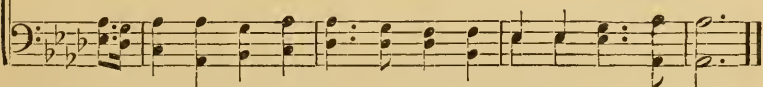
CHORUS.



We leave it all to thee, O Lord, We leave it all to thee,



What-ev - er then may be our lot, We leave it all to thee.



All the Way Home.

Mrs. E. W. CHAPMAN.

J. H. TENNEY.

May be sung as a Solo.

1. All the way home the Savior will guide you, Comfort, sus-tain, what-
 2. All the way home his promise shall cheer you, In ev-'ry toil he'll
 3. All the way home the Savior will bless you, Fears all in vain shall

ev - er be - tide you, He by his grace all your need will sup - ply,
 sure - ly be near you, Ten - der - ly feed you with man - na di - vine;
 seek to dis - tress you, Brightly his light on your pathway shall gleam.

Well-springs of love are a-bund-ant on high, Ev - er and ev - er his
 Gra - cious-ly teach you with line up - on line, Ev - er and ev - er his
 Guid-ing your steps with its ra - di-ant beam, Ev - er and ev - er its

care will be nigh, All the way home, all the way home; Ev - er and ev -
 mercy shall shine, All the way home, all the way home; Ev - er and ev -
 brilliance shall stream, All the way home, all the way home; Ev - er and ev -

er his care will be nigh, All the way home, all the way home.
 er his mer - cy shall shine, All the way home, all the way home.
 er its brilliance shall stream, All the way home, all the way home.

Prayer.

Miss CLARA OGLESBY, by per

1. Rest this wea-ry heart, Blest Christ omni-po - tent. Soothe this burning
 2. Stay these burning tears, Changeless, omniscient Friend, Banish cru-el

smart Of mor-tal dis-con-tent. Shine thro' gloomy grief, Ex-
 fears, My help-less-ness de-fend. Nerve for cease-less strife, Thou

haustless Source of Light, Send, oh, send relief From sorrow's painful blight.
 con-quer-or di-vine, Sancti-fy this life, And seal it ev - er thine.

My Redeemer.

"O Lord, my strength, and my Redeemer." Ps. 19: 14.

P. P. BLISS.

JAMES McGRANAHAN, by per.

1. I will sing of my Redeem-er, And his wond'rous love to me;
 2. I will tell the wond'rous story, How my lost es-tate to save,
 3. I will praise my dear Redeemer, His tri-umphant pow'r I'll tell,
 4. I will sing of my Redeem-er, And his heavenly love for me;

On the cru-el cross he suffered, From the curse to set me free.
 In his boundless love and mercy He the ran - som free-ly gave.
 How the victo - ry he giv-eth 0 - ver sin, and death, and hell.
 He from death to life has brought me, Son of God, with him to be.

CHORUS.

Sing, oh, sing of my Redeem - er, With his
 Sing, oh, sing of my Redeemer, Sing, oh, sing of my Redeemer, With his

blood

blood he purchased me, he purchased me, On the
 blood
 blood he purchased me, With his blood he purchased me, On the

My Redeemer.

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cross he sealed my par - don, Paid the
cross he sealed my pardon, On the cross he sealed my pardon, Paid the

Repeat *pp* after last verse.
free.

debt, and made me free, and made me free.
debt, and made me free, and made me free.

Dennis. S. M.

Rev. J. FAWCETT, 1772.

From H. G. NAGELL.

1. Blest be the tie that binds Our hearts in Christian love;
2. Be - fore our Fa-ther's throne, We pour our ar - dent prayers;
3. We share our mu-tual woes; Our mu - tual bur-dens bear;
4. When we a - sun - der part, It gives us in - ward pain:

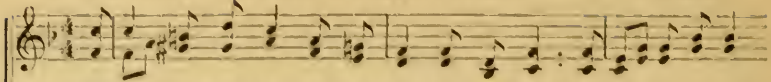
The fel - low-ship of kin-dred minds Is like to that a - bove.
Our fears, our hopes, our aims are one,—Our com-forts and our cares.
And oft - en for each oth - er flows The sym - pa-thiz - ing tear.
But we shall still be joined in heart, And hope to meet a - gain.

The Smile of the King.

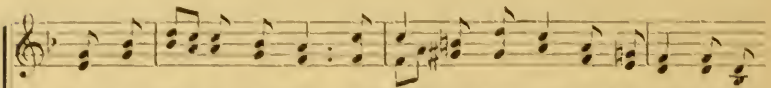
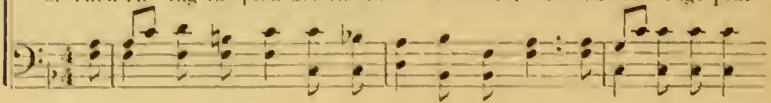
REV. ELLAS NASON.

A SONG OF ENCOURAGEMENT.

J. R. MURRAY.



1. 'Mid trou-bles and dan-gers that dark-en my way, As onward thro' life's
2. When o'er the lone o - cean the wild surg-es roll, And tempests tremen-
3. In - constant and wayward, I grieve that I am, But hid in my heart
4. And oh, when I pass thro' the shade that shall close In silence profound
5. Then ris - ing in splen-dor the hosts to behold, Who sound his high prais-



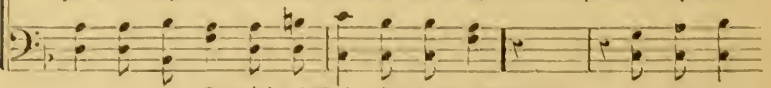
tan - gled pathway I stray. I turn from the scenes that surround me and
 dous descend from the pole. Thro' the conflict I hear the sweet harmony
 is the love of the Lamb, What'e'r be the anguish, the ech-oes still
 o'er these brief mortal woes, Be this my last song, to my God as I
 es on vi - ols of gold, Ex - ult-aut my tongue in his presence shall



sing. There is peace, O my soul, in the smile of the King, There is
 spring: There is peace, etc.
 ring: There is peace, etc.
 eling: There is peace, etc.
 sing: There is peace, etc.



peace, O my soul, in the smile of the King, There is peace, O my soul,



There is peace, O my soul, There is peace, O my soul, in the smile of the King.

The musical score consists of a treble and bass staff. The treble staff has a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The Cross and Crown.

Arr.

AN ANNIVERSARY WORK SONG.

J. R. M.

1. The cross is for on - ly a day, The crown is for ev - er and aye;
 2. The cross till the conflict is done, The crown when the vict'ry is won,
 3. Then boldly the cross bear a - long, Our toil will give place soon to song,

The first system of the score is in 4/4 time with a key signature of one sharp (F#). It features a treble and bass staff with a melody and accompaniment.

The one for a night that will soon be gone, And one for e - ter -
 A mo - ment 'tis on - ly for pain and strife, But thro' end - less ag -
 When la - bor is ended, no more shall we roam, For Je - sus, our Sav -

The second system continues the melody and accompaniment from the first system.

ni - ty's glo - rious morn, And one for e - ter - ni - ty's glorious morn.
 es the crown of life, But thro' endless ag - es the crown of life.
 ior, will welcome us home, For Je - sus, our Savior, will welcome us home.

The third system concludes the piece with a final cadence in the treble and bass staves.

The Angels are Waiting.

WM. L. BLAKESLEE.

J. R. SURINE. Har. by J. R. M.

1. The an - gels are wait - ing the news to re - ceive, When sinners on
2. I wish I could sing like the an - gels a - bove, Or speak like some

earth on the Sav - ior be - lieve; There's joy in their pres - ence in the
oth - ers of Christ and his love; I on - ly can pray that these

D. S. They chant forth their praises to

Bi - ble we're told, When sinners re - pent - ing come in - to the fold.
verses may preach, While's there's a poor sinner God's mercy to reach.

Fa - ther and Son, As sin - ners be - lieve in the Cru - ci - fied One.

CHORUS.

The an - gels a - bove in rapt - ure they sing, When sin - ners be -

D.S.

3 The depth of that mercy we never may know,
It reaches from heaven to earth here below;
And picks up the sinner from mire and from clay,
And sends him rejoicing to go on his way.

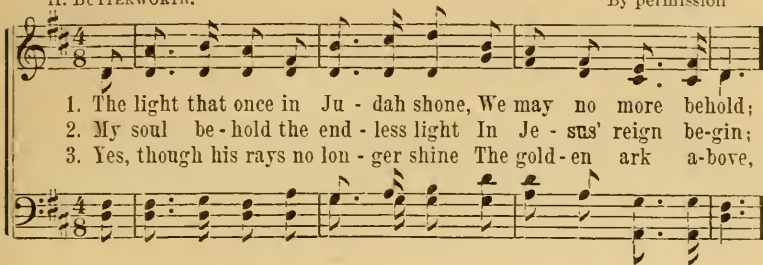
4 The riches of earth they will soon pass away,
The pleasures of sin, they are but for a day;
The riches of grace that to you may be given,
Will make you an heir to the riches of heaven.

The Light that Once in Judah Shone. 125

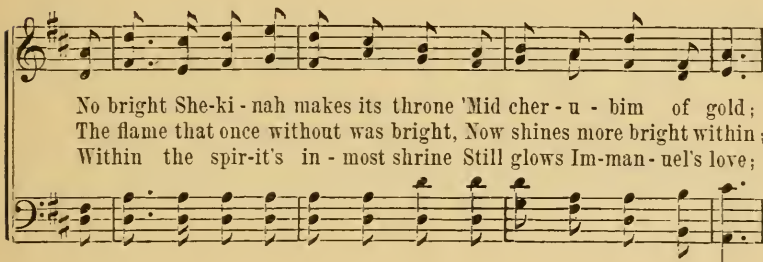
"He that believeth on the Son of God hath the witness in himself." 1 John 5: 10.

H. BUTTERWORTH.

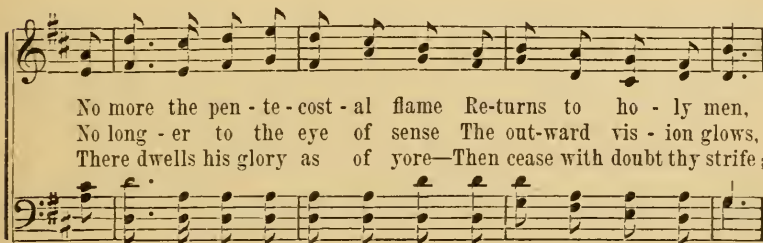
By permission



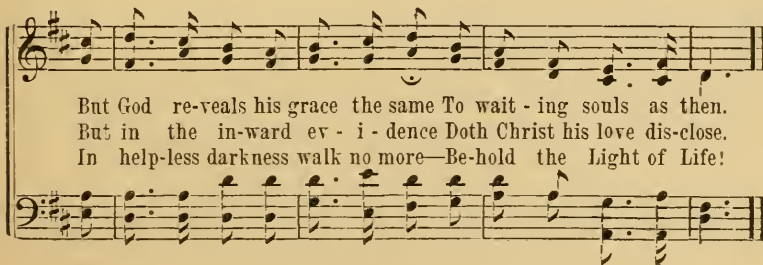
1. The light that once in Ju - dah shone, We may no more behold;
2. My soul be - hold the end - less light In Je - sus' reign be - gin;
3. Yes, though his rays no lon - ger shine The gold - en ark a - bove,



No bright She - ki - nah makes its throne 'Mid cher - u - bim of gold;
The flame that once without was bright, Now shines more bright within;
Within the spir - it's in - most shrine Still glows Im - man - uel's love;



No more the pen - te - cost - al flame Re - turns to ho - ly men,
No long - er to the eye of sense The out - ward vis - ion glows,
There dwells his glory as of yore—Then cease with doubt thy strife;

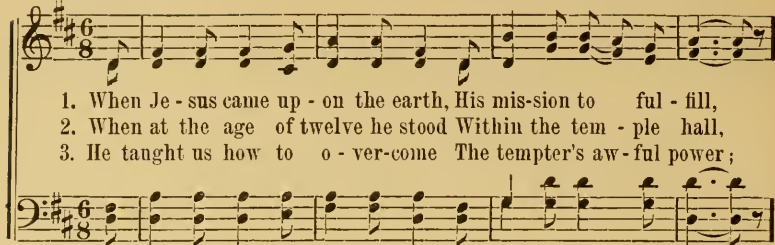


But God re - veals his grace the same To wait - ing souls as then.
But in the in - ward ev - i - dence Doth Christ his love dis - close.
In help - less darkness walk no more—Be - hold the Light of Life!

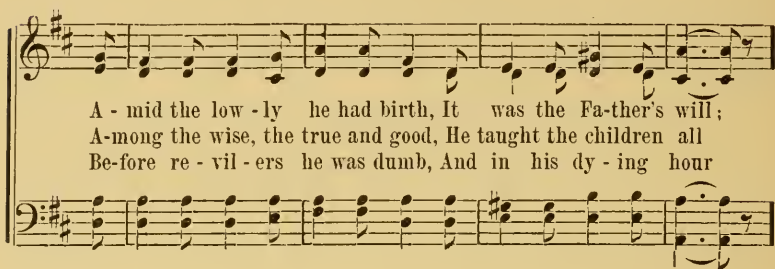
Follow the Light.

T. P. W.

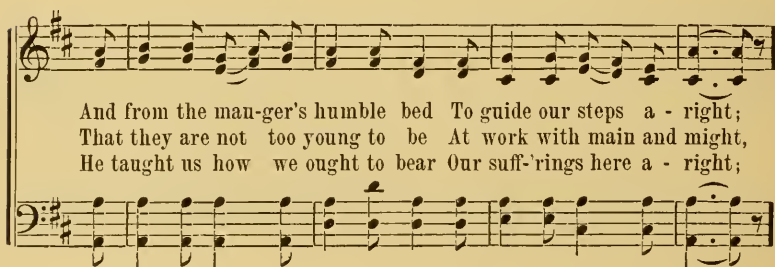
THOS. P. WESTENDORF.



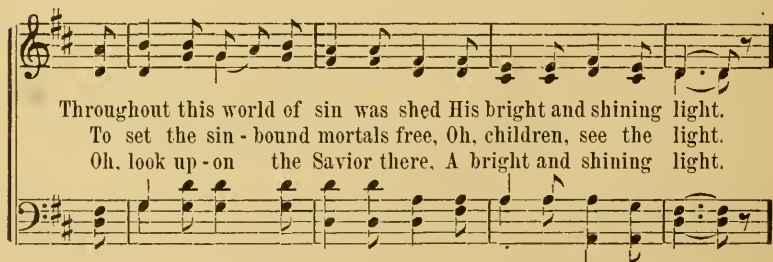
1. When Je - sus came up - on the earth, His mis - sion to ful - fill,
 2. When at the age of twelve he stood Within the tem - ple hall,
 3. He taught us how to o - ver - come The tempter's aw - ful power;



A - mid the low - ly he had birth, It was the Fa - ther's will;
 A - mong the wise, the true and good, He taught the children all
 Be - fore re - vil - ers he was dumb, And in his dy - ing hour



And from the man - ger's humble bed To guide our steps a - right;
 That they are not too young to be At work with main and might,
 He taught us how we ought to bear Our suff - rings here a - right;



Throughout this world of sin was shed His bright and shining light.
 To set the sin - bound mortals free, Oh, children, see the light.
 Oh, look up - on the Savior there, A bright and shining light.

CHORUS.

Fol-low the light, 'tis Je - sus call - ing, Sin-ner, oh, look and see,

Out in the night, so dark, appall-ing. Brightly it shines for thee.

Gloria Patri.

{ Glory be to the Father, and to the
As it was in the beginning, is now, and ev - er

Son, and to the Ho - ly Ghost, }
shall be, world with - out end. A - men. }

Lo! He Cometh.

MARY S. POND.

W. S. POND.

Tempo de Marcia. Pomposo.

1. Lo! he com-eth, say to Zi - on, Thou art des - o - late no
 2. Lift a stand - ar - d for the peo - ple, And prepare the King's high-

more, For thy King in thee re - joic-eth, Now thy night of grief is
 way. The re - deem - ed shall walk securely, Watchmen guard thee night and

o'er, *p* For thy King in thee re - joic-eth, *p* Now thy night of grief is
 day, The re - deem - ed shall walk secure - ly, Watchmen guard thee night and

o'er, *f* For thy King in thee re - *ff* joic-eth, Now thy night of grief is o'er.
 day, The re - deem - ed shall walk securely, Watchmen guard thee night and day.

p Fall in line and forth to vic - to - ry! Draw not back from fire or sword!
Cres.

f Raise a song, a shout of triumph; *ff* On to bat-tle for the Lord!

The musical score consists of a treble and bass staff. The treble staff contains the melody with dynamic markings *f* and *ff*. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Is there Room for Me?

MARY E. BRADLEY.

K. W. BURT.

1. Lord, where thy many mansions be, Hast thou a lit-tle room for me?
 2. Lord, if I heard, and in despite Of warning, chose the fair, false light,
 3. Lord, is there an-y room for me, Who, sorrowing, would return to thee?

The musical score is in 4/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature has one flat (Bb).

Whose restless-feet these ma-ny days Have wandered in un-certain ways.
 How shall I dare to lift my face. Or pray with-in thy ho-ly place?
 Who in for-bid-den paths have trod And missed the way that leads to God?

The musical score continues the melody and accompaniment from the previous block, maintaining the 4/4 time signature and Bb key signature.

CHORUS.

I long to walk, O God, with thee, Lord, hast thou an-y room for me?

The chorus is set to a new melody in the treble staff, with the same accompaniment in the bass staff. The time signature remains 4/4 and the key signature Bb.

Waiting for Jesus.

SALLIE MORRISON.

J. R. M.

1. Wait-ing for Je - sus, Long - ing to know, What we can
2. Wait-ing for Je - sus, Spread-ing his fame, Tell - ing the

do for him. Where we can go ; Bearing some mes-sage Of ten - der
worth of his Won-d'rous name, His pow'r to par-don, To cleanse and

REFRAIN.

grace To wea-ry and sad ones, Who see not his face. Waiting,
save, To res-cue from death And redeem from the grave.

yes,

waiting, wait-ing for him, Waiting, waiting, wait-ing for him.

yes, Oh, just

Hail this Happy Day.

131

W. F. S.

W. F. SHERWIN.

1. Hail the hap-py day re - turn-ing, Lift to God the voice of joy;
2. For the Word of life e - ter - nal, For the mercies by the way,
3. By and by in heavenly mansions, Standing with the ransomed throng,

Young and old in him re - joic-ing, Let his praise your tongues employ.
For the hope of fut - ure blessing, Bring we here our thanks today.
May we all be found u - nit - ing, In the "nobler, sweeter song."

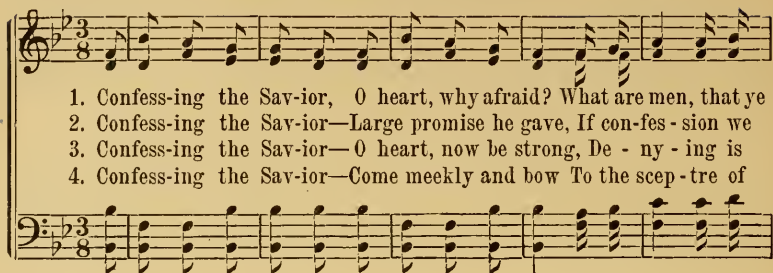
REFRAIN.

Sing a-loud, Sing a-loud, Send the echoes far and wide,
Sing a-loud, Sing a-loud, far and wide,

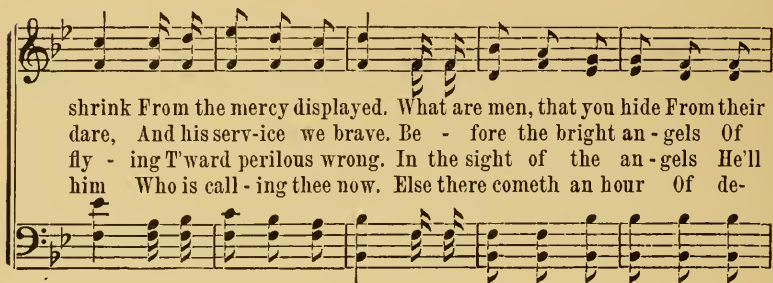
For the Father's lov-ing kind-ness With us ev - er shall a - bide.

N. C. THOMPSON.

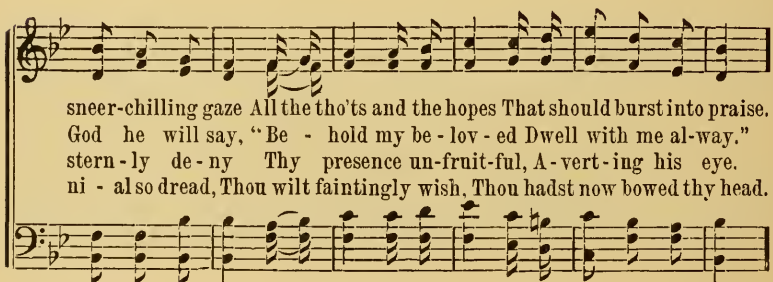
J. R. MURRAY.



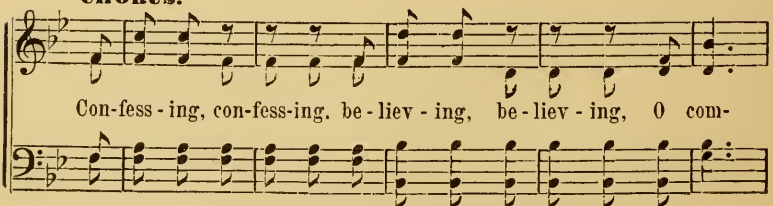
1. Confess-ing the Sav-ior, O heart, why afraid? What are men, that ye
 2. Confess-ing the Sav-ior—Large promise he gave, If con-fes-sion we
 3. Confess-ing the Sav-ior—O heart, now be strong, De-ny-ing is
 4. Confess-ing the Sav-ior—Come meekly and bow To the scep-tre of



shrink From the mercy displayed. What are men, that you hide From their
 dare, And his serv-ice we brave. Be - fore the bright an-gels Of
 fly - ing T'ward perilous wrong. In the sight of the an-gels He'll
 him Who is call - ing thee now. Else there cometh an hour Of de-



sneer-chilling gaze All the tho'ts and the hopes That should burst into praise.
 God he will say, "Be - hold my be - lov - ed Dwell with me al-way."
 stern - ly de - ny Thy presence un-fruit-ful, A - vert - ing his eye.
 ni - also dread, Thou wilt faintly wish, Thou hadst now bowed thy head.

CHORUS.


Con-fess - ing, con-fess-ing, be - liev - ing, be - liev - ing, O com-

di - vine,

fort, O com-fort di - vine, Let me not be a-shamed, Let me

not be a-shamed That the Sav - ior, the Sav - ior is mine.

Trust in God, and Do the Right.

NORMAN McLEOD.

C. C.

1. Courage, brother, do not stumble, Tho' thy path be dark as night;
2. Let the road be rough and dreary, And the end far out of sight;
3. Per-ish, pol - i - cy and cunning, Per-ish all that fears the light!
4. Sim-ple rule and saf-est guid-ing, Inward peace and inward might,
5. Some will hate thee, some will love thee, Some will flatter, some will slight;

There's a star to guide the hum - ble: "Trust in God, and do the right."
 Foot it bravely, strong or wea - ry, "Trust in God, and do the right."
 Wheth-er los-ing, whether win - ning, "Trust in God, and do the right."
 Star up - on our path a - bid - ing— "Trust in God, and do the right."
 Cease from man, and look a - bove thee— "Trust in God, and do the right."

Work for Him Gladly.

N. C. THOMPSON.

"WINTHROP."

1. Be brave and be true, In the work to be done, For his eye's up-on
 2. Be faith-ful and strong In his serv-ice be - low, Let the prayer and the
 3. Be earn-est and kind, As the truth you defend—Let the hope in your

you, More bright than the sun. His strength he will give For the
 song Your fi - del - i - ty show—To the weak and the poor, To the
 mind Be a light that you lend; That oth - ers may see What the

toil and the task, If for him you will live, And his blessing you ask.
 young and the old Let your patience endure, As their need you uphold.
 Savior hath wrought, By his death on the tree, When they slew him for naught.

CHORUS.

Then work for him glad-ly, For sure's the re - ward, Oh, work for him

glad - ly, Our Sav - ior and Lord.

4 Be constant, sincere—
 As his servant work on,
 With a heart, without fear
 Till your service is done.
 There cometh a day [blest,
 When your soul shall be
 With the words he shall say,
 "Enter now into rest."

Shine On.

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M. V. M.

JAMES MCGRANAHAN, by per.

1. My light is but a lit - tle one, My light of faith and prayer,
 2. I may not hide my lit - tle light, The Lord has told me so;
 3. O lit - tle light, shine on, shine on, In that dark heart of mine,

But lo! it glows like God's great Sun, For it was light-ed there.
 'Tis giv - en me to keep in sight, That all may see it glow.
 Un - til some oth - er soul be drawn To seek the light di - vine.

REFRAIN.

Shine on, . . . shine on, . . . shine on bright and clear,
 Shine on, shine on, shine on, shine on,

Shine on, . . . shine on, . . . shine on, the day draws near.
 Shine on, shine on, shine on, shine on,

Close Up the Ranks.

G. H. S.

GEO. H. SIMMONS.

1. Some in the ranks are fall - ing, Many are giv - ing a - way ;
 2. What tho' our comrades dy - ing Ut - ter their cries of pain,
 3. Some in the ranks are falt'ring, Many are giv - ing a - way,

Hearts that were bold are trembling Just in the thick of the fray.
 See where the flags are fly - ing, Forward with courage a - gain.
 Some are not touching el - bows, Can it be you, I pray.

But through the musket's rattling, Out 'mid the fly - ing balls,
 Bet - ter to die for a pur - pose, Bet - ter to fight and fall,
 Are you the one that's stay - ing Blessings that God would send?

Loud to the troops still battling Bravely the Cap - tain calls.
 Than in the great life - struggle Nev - er to heed the call.
 Close up the ranks, touch elbows, Glo - ry a - waits the end.

CHORUS

Close up the ranks, touch elbows, Move with a pur - pose true.

On to the front, brave Christians, Vic - t'ry a - wait-eth you.

DUKE STREET.

1 O Lord, our Guardian and our stay,
Do thou our humble efforts bless,
And every evil take away,
And spread the cause of righteousness.

2 From day to day thy power make
known,

Thy wisdom and thy truth divine;
And may we still thy goodness own,
While round our path thy mercies
shine.

3 The drunkard, Lord, in pity see,
A slave to Satan and to sin;
Oh, teach him from all sin to flee;
Restore and make him clean within.

TEMPERANCE.

By per.

1 Brothers! rally for the conflict,
See the banner wave;
Temperance bands are passing onward,
Fallen men to save.

CHORUS.

Hear a mighty host of freemen
Songs of triumph raise;
Love hath conquered, chains are broken,
Give to God the praise.
2 Burst the tyrants bands asunder,
Set the captives free;
Let rejoicing wives and mothers
Shout the jubilee.

WM. STEVENSON.

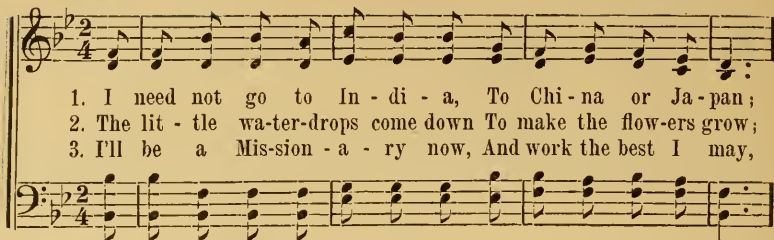
CLOSING HYMN.

1 Blessed Savior, watch us, guard us,
As we leave our "Sabbath home;"
Guide and keep us from all danger,
Till again to thee we come.
Though we very often wander,
Sorely tempted, prone to sin,
Yet we pray that thou wouldst hear us,
Cleanse and make us pure within.
2 Make each spirit pure and lowly,
Make us leave the ways of strife;
Lead us in the path of duty,
Lead us to the "better life."
Thus we'd serve thee, blessed Savior,
Till we've crossed life's stormy sea;
And with each loved friend and teacher
All are gathered home with thee.

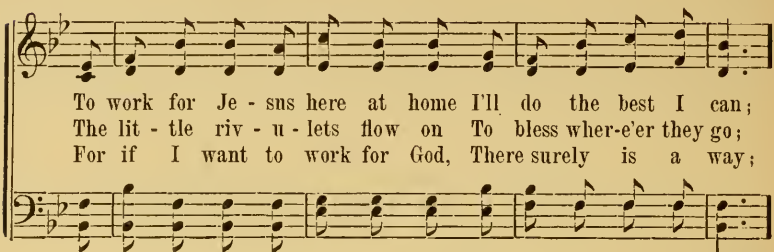
The Little Missionary.

J. R. M.

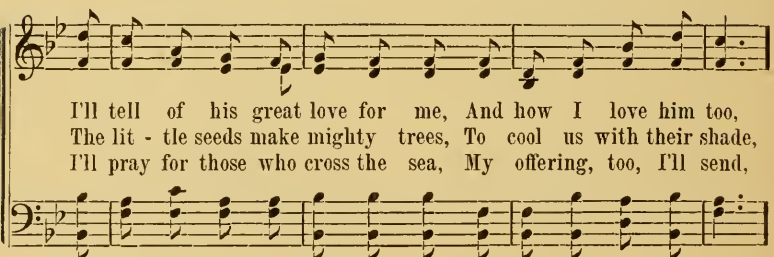
J. R. MURRAY.



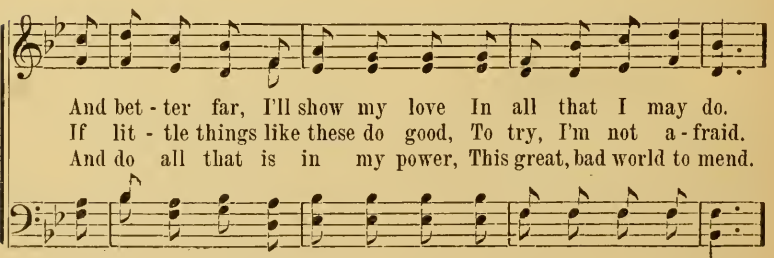
1. I need not go to In - di - a, To Chi - na or Ja - pan;
 2. The lit - tle wa - ter - drops come down To make the flow - ers grow;
 3. I'll be a Mis - sion - a - ry now, And work the best I may,



To work for Je - sus here at home I'll do the best I can;
 The lit - tle riv - u - lets flow on To bless wher - e'er they go;
 For if I want to work for God, There surely is a way;



I'll tell of his great love for me, And how I love him too,
 The lit - tle seeds make mighty trees, To cool us with their shade,
 I'll pray for those who cross the sea, My offering, too, I'll send,



And bet - ter far, I'll show my love In all that I may do.
 If lit - tle things like these do good, To try, I'm not a - fraid.
 And do all that is in my power, This great, bad world to mend.

CHORUS.

The musical notation consists of two systems, each with a treble and bass staff. The first system contains the lyrics: "We all may work for Je - sus, Wher - ev - er we may be,". The second system contains the lyrics: "I'll try to work for Je - sus, Who did so much for me." The music is in a simple, hymn-like style with a key signature of one flat and a common time signature.

DEAR JESUS, EVER AT MY SIDE.

TUNE: "The Little Missionary," (omitting the chorus).

1 Dear Jesus, ever at my side,
 How loving must thou be
 To leave thy home in heaven, to guard
 A little child like me.
 Thy beautiful and shining face
 I see not, though so near;
 The sweetness of thy soft, low voice
 I am too deaf to hear.

2 I can not feel thee touch my hand
 With pressure light and mild,
 To check me as my mother did,
 When I was but a child.
 But I have felt thee in my thoughts,
 Fighting with sin for me;
 And when my heart loves God, I know
 The sweetness is from thee.

3 And when, dear Savior! I kneel down,
 Morning and night to prayer,
 Something, there is, within my heart
 Which tells me Thou art there.
 Yes! when I pray, thou prayest too—
 Thy prayer is all for me;
 But when I sleep, thou sleepest not,
 But wachest patiently.

Rev. F. W. FAER.

Swing the Golden Censers.

(May be used for marching.)

G. F. R.

G. F. ROOT, by per.

1. Swing the gold - en cen - sers while we march a - long, Let the
 2. Think from what a dan - ger he re - deems the soul, Lame and
 3. In the path be - fore us nar - row, strait and plain, True and

King Mes - si - ah be our joy - ful song; How he came to
 blind and wretched, how he makes us whole, Think of con - stant
 firm and faith - ful may we e'er re - main, Call - ing all to

save us in a man - ger low, While a - round, a - bove Him
 bless - ing crown - ing all our days, Then with hap - py voic - es
 wit - ness by our lives of joy, That the Mas - ter's serv - ice

CHORUS.

shone the heavenly glow.
 join this song of praise. Praise him, praise him, Babe of low - ly birth,
 is a blest em - ploy.

Praise him, praise him, Lord of all the earth, Praise him, praise him,

Whom the heav'n's a-dore, King of kings for ev - er - more.

Lord, Thy Happy Children.

Words and music by J. R. M.

Solo. **Chorus.**

1. For Sabbath morning bright and fair, Lord, thy happy children praise thee;
2. For lov-ing deeds this day inspires, Lord, thy happy children praise thee;
3. For joy of earth and hope of heav'n, Lord, thy happy children praise thee;

Solo. **Chorus.**

For all its treasures rich and rare, Lord, thy happy children praise thee.
 For holy thoughts and good desires, Lord, thy happy children praise thee.
 For all the blessings thou hast given, Lord, thy happy children praise thee.

"WINTHROP."

1. If for Je - sus you can speak, Do it now, do it now,
2. Can you help an err - ing one, Do it now, do it now,

Tho' your tones are low and weak, Do it, do it now.
Stay not for to - mor - row's sun, Do it, do it now.

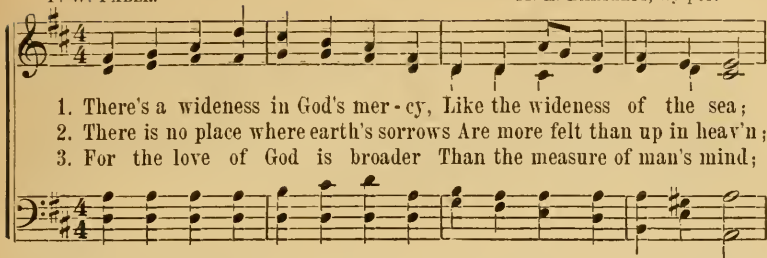
Take the tempt-ed by the hand, Point them to the bet - ter land
Bid them leave the paths of sin, And a bet - ter life be - gin,

That a - waits "be - yond the strand," Do it, do it now.
If some wand'rer you can win, Do it, do it now.

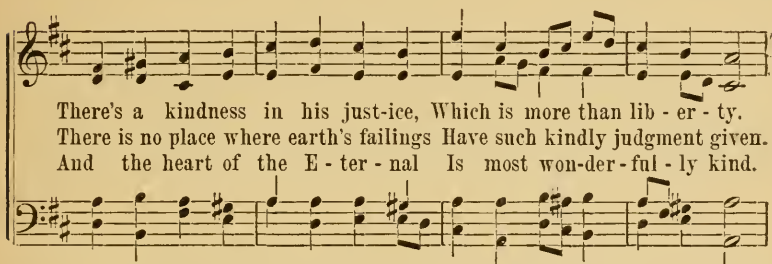
There's a Wideness in God's Mercy. 143

F. W. FABER.

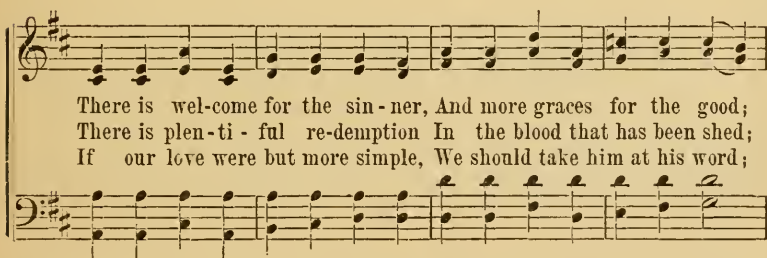
M. L. BARTLETT, by per.



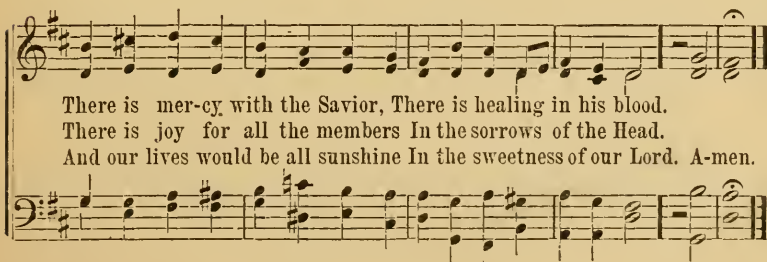
1. There's a wideness in God's mer-cy, Like the wideness of the sea;
2. There is no place where earth's sorrows Are more felt than up in heav'n;
3. For the love of God is broader Than the measure of man's mind;



There's a kindness in his just-ice, Which is more than lib - er - ty.
There is no place where earth's failings Have such kindly judgment given.
And the heart of the E - ter - nal Is most won-der - ful - ly kind.



There is wel-come for the sin-ner, And more graces for the good;
There is plen-ti - ful re-demption In the blood that has been shed;
If our love were but more simple, We should take him at his word;



There is mer-cy with the Savior, There is healing in his blood.
There is joy for all the members In the sorrows of the Head.
And our lives would be all sunshine In the sweetness of our Lord. A-men.

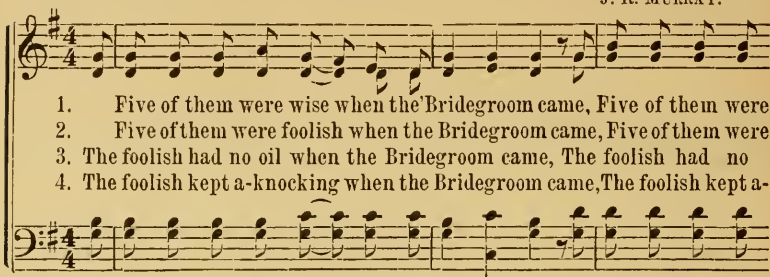
The Ten Virgins;

—OR—

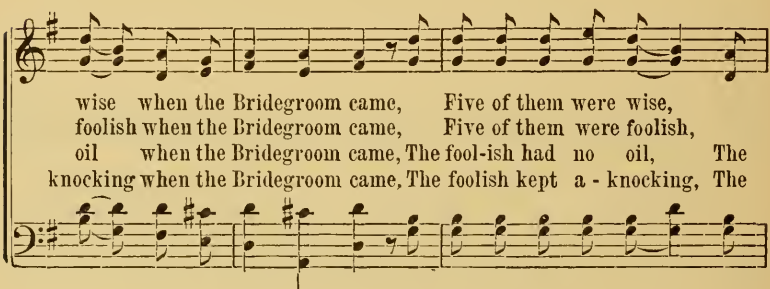
When the Bridegroom Comes.

NOTE.—In the singing of the several verses let the tempo be governed by the sentiment to be expressed. Some of the words require a slower movement than others. The line, "Go ye out to meet him," should be sung very fast. The Chorus must be closely connected to each verse. The whole song should be sung without interludes. It is impossible to represent in notes the peculiar effects produced by the colored people, from whose singing this music was arranged. The singers can very easily adapt the words to the music.

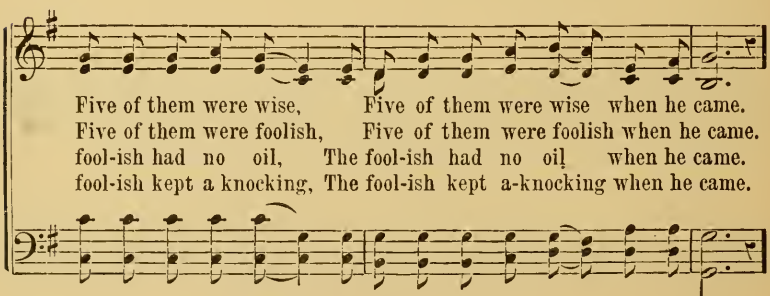
J. R. MURRAY.



1. Five of them were wise when the Bridegroom came, Five of them were
2. Five of them were foolish when the Bridegroom came, Five of them were
3. The foolish had no oil when the Bridegroom came, The foolish had no
4. The foolish kept a-knocking when the Bridegroom came, The foolish kept a-



wise when the Bridegroom came, Five of them were wise,
 foolish when the Bridegroom came, Five of them were foolish,
 oil when the Bridegroom came, The fool-ish had no oil, The
 knocking when the Bridegroom came, The foolish kept a - knocking, The



Five of them were wise, Five of them were wise when he came.
 Five of them were foolish, Five of them were foolish when he came.
 fool-ish had no oil, The fool-ish had no oil when he came.
 fool-ish kept a knocking, The fool-ish kept a-knocking when he came.

CHORUS.

ff 0 Zi-on, 0 Zi-on, Go ye out to meet him when the Bridegroom comes!

0 Zi-on, 0 Zi-on, Prepare yourself to meet him when he comes!

5 Go ye out to meet him, when the Bridegroom comes!
 Go ye out to meet him, when the Bridegroom comes!
 ||: Go ye out to meet him, :|| when he comes!

6 Have your lamps a-burning when the Bridegroom comes,
 Have your lamps a-burning when the Bridegroom comes,
 ||: Have your lamps a-burning, :|| when he comes.

Away all Anxious Sorrow.

T. K. L.

SCHNEIDER.

1. A-way all anx-ious sor-row, Our Fa-ther will pro-vide;
 2. The birds that sow and reap not Are ev-er sure-ly fed!
 3. Our heavenly Fa-ther know-eth All things his creatures need;

We fear not for to-mor-row, No want shall e'er be-tide.
 Have faith, the Lord will sleep not, Who sends our dai-ly bread.
 His bount-y o-ver-flow-eth, And doth our wants ex-ceed.

NOTE.—This song was written after hearing Mr. Moody's "Tekel" sermon, and contains the ten commandments in verse.

"Thou art weighed in the balance and found wanting."

T. P. W.

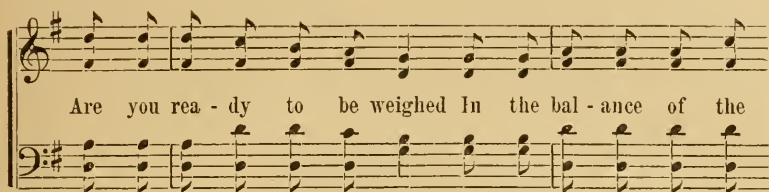
THOS. P. WESTENDORF.

1. There will come a time, my brother, When your mask will dis-
 2. Do you hon - or God, the Fa-ther? Do you worship him in
 2. Did you not com - mit a murder, When that lov - ing, pa - tient

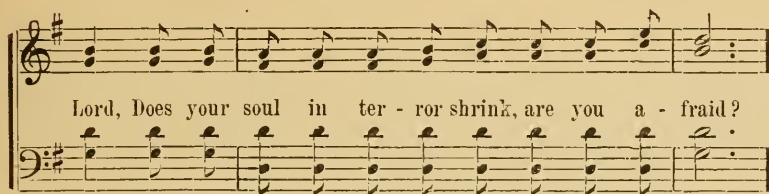
pear, And your in - most thoughts and sins will all be known.
 truth? Do you ev - er take his bless - ed name in vain?
 heart Broke be - neath your cru - el treat - ment long a - go?

When the life you now are lead - ing Will to oth - er eyes be
 Do you keep his Sab - bath ho - ly? Tell me, wayward, reckless
 Have you lived a life of vir - tue? Oh. re - mem - ber, like a

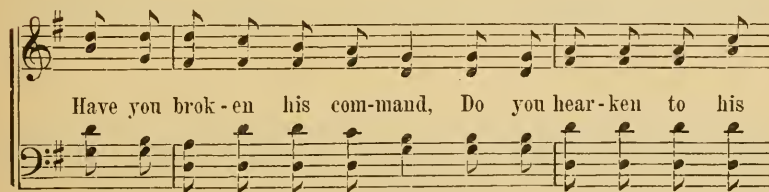
clear, And the hid - den se - crets of your soul be known.
 youth, Do your pa - rents find a joy that will re - main?
 dart God will strike the sin - ning soul with last - ing woe.



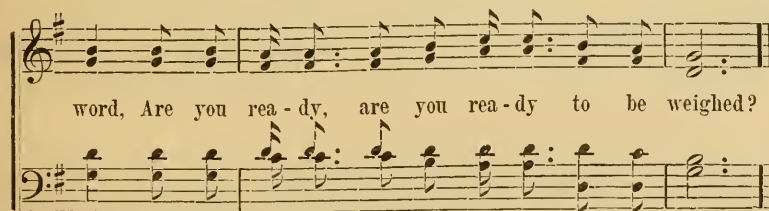
Are you rea - dy to be weighed In the bal - ance of the



Lord, Does your soul in ter - ror shrink, are you a - fraid?



Have you brok - en his com - mand, Do you hear - ken to his



word, Are you rea - dy, are you rea - dy to be weighed?

4 Are you sure that you are honest?
 Have you ever told a lie?
 Do you covet what your neighbor calls his own?
 Oh, consider now, my brother,
 That the soul that sins shall die;
 By repentance you can only now atone.

Luther's Cradle Hymn.

(Composed by Martin Luther for his children, and still sung by German mothers to their little ones.)

Music by J. R. M.

1. A - way in a man - ger, No crib for a bed, The
2. The cat - tle are low - ing, The poor ba - by wakes, But

lit - tle Lord Je - sus Laid down his sweet head. The stars in the
lit - tle Lord Je - sus No cry - ing he makes. I love thee, Lord

sky Looked down where he lay— The lit - tle Lord Je - sus A -
Je - sus! Look down from the sky, And stay by my cra - dle To

sleep on the hay, The lit - tle Lord Je - sus A - sleep on the hay.
watch lul - la - by, And stay by my cra - dle To watch lul - la - by.

The Happy Land.

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ANDREW YOUNG, 1838

Hindustan Air.

1. There is a hap - py land, Far, far a - way,
2. Come to this hap - py land, Come, come a - way,
3. Bright in that hap - py land Beams ev - 'ry eye,

Where saints in glo - ry stand, Bright, bright as day.
Why will ye doubt - ing stand, Why still de - lay?
Kept by a Fa - ther's hand, Love can not die.

Oh, how they sweet-ly sing, Worthy is our Sav - ior, King,
Oh, we shall hap - py be, When from sin and sor - row free,
Oh, then to glo - ry run, Be a crown and king - dom won,

Loud let his prais - es ring, Praise, praise for aye.
Lord, we shall live with thee, Blest, blest for aye.
And bright a - bove the sun, Reign, reign for aye.

Flitting Away.

WILLIAM CULLEN BRYANT.

C. C. CLINE, by per.

1. As shadows, cast by cloud and sun, Flit o'er the summer grass,
 2. And while the years, an endless host, Come pressing swiftly on,
 3. Yet doth the star of Beth-l'em shed A lus - ter pure and sweet.
 4. O Father! may that ho - ly star Grow every year more bright.

Rit.
 So, in thy sight, Almighty One, Earth's gen-e - ra - tions pass.
 The brightest names that earth can boast, Just glisten and are gone.
 And still it leads, as once it led, To the Mes - si - ah's feet.
 And send its glorious beams a - far To fill the world with light.

CHORUS.

For 1st and 2d verse.
 Flit - ting, flit - ting, Flit-ting like sha-dows a - way;
For 3d and 4th verse.
 Brighter, brighter, Brighter the ho - ly star shines;

1-2. Flit-ting a - way, flit-ting a - way,
 3-4. Brighter it shines, brighter it shines,

Rit.
 Flit-ting, flit-ting a - way, Flitting like shadows a - way.
 Brighter, brighter it shines, Brighter the ho - ly star shines.

Flitting away,
 Brighter it shines,

The Pearly Gates.

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And the twelve gates were twelve pearls. Rev. 21: 21.

GIARDINI.

1. The pearl-y gates are o - pen wide, I see the bright ar-ray;
2. When storms arise and darkness clouds The faithful pilgrim's way,
3. And soon they walk the golden streets, Not slighted and a - lone;

On eith - er side the an - gels glide To keep the shin - ing way.
On eith - er side the an - gels glide To keep the shin - ing way.
On eith - er side the an - gels glide To lead them to the throne.

And lit - tle chil - dren learn to find The way by an - gels trod,
And brighter gleams the morning light Behind the gen - tle rod,
And there they'll wear a starry crown, Who once did toil and plod,

Where Christ's redeemed together walk The shin - ing way of God.
For Christ's redeemed more clearly see The shin - ing way of God.
For Christ's redeemed as kings shall tread The shining way of God.

Our Anniversary Day.

H. BUTTERWORTH.

J. R. MURRAY.

1. Our An - ni - ver - sary day be - hold, Its joy - ful bells we know;
 2. What greetings fond, what fellowship Have fallen to our share!
 3. What memories sweet our toils reward, What future prospects fair;
 4. Our days of life will dis - ap - pear, Our earth - ly gains de - cay;

So Ju - dah heard, in days of old, The sil - ver trumpets blow.
 Well may we sing with tune - ful lips, The days of God are fair.
 Their lives receive the most from God, Who most with others share.
 But Sab - bath les - sons treas - ured here Will nev - er pass a - way.

in Spring, in Fall,

The days are fair in Spring, in Spring, The days are fair in Fall, in Fall, But the
 The days are fair in Spring, in Spring, The days are fair in Fall, in Fall, But our
 The days are bright in Spring, in Spring, The days are bright in Fall, in Fall, But the
 The days are bright in Spring, in Spring, The days are bright in Fall, in Fall, But our

days that ho - ly memories bring, Are the dearest days of all, of all.
 Sabbath days of prayer and praise, Are the fairest days of all, of all.
 loving days of prayer and praise, Are the brightest days of all, of all.
 Sabbath days of prayer and praise, Are the golden days of all, of all.

From "Anniversary Songs," by per.

Sing Hallelujah.

153

P. F. CAMPIGLIO.

Maestoso.

D.C. 1. Sing Hallelujah with glad rejoicing, Hail to the Lord, the Lord on high!
 2. Thou art our Savior, thy presence brings us Promise of everlasting joy,
 3. This festal day to thee doth belong, and Nations rejoice to crown thee King,

Fine.

Prais-es abounding, o'er earth resounding, Sing Hal-le - lu - jah!
 And ev-'ry blessing, while thee addressing, Sing Hal-le - lu - jah!
 Monarch of earth and of sea and of sky, Sing Hal-le - lu - jah!

Gladness around us fills ev-'ry heart, While all the world is sing-ing;
 Thou art e - ter - nal; so be our praise, Breathing thy love unend-ing,
 We are thy children, humbly we bow, Craving a share of bless - ing,

D.C.

In happy strains to thee whom we love, Our souls to thee are cling-ing.
 Hail to the Savior, join every tongue, Let every voice be blend-ing.
 Help us to serve thee, hear thou our praise, While we're thy throne addressing.

The Golden Gates are Lifted.

Mrs. V. G. RAMSEY.

EASTER.

J. R. MURRAY, by per.

1. The gold - en gates are lift - ed, The shin - ing por - tals swing;
 2. Henceforth, 'tis but the cham-ber Where his dear peo - ple rest
 3. Oh, bring a cost - ly off - 'ring, Your grat - i - tude to prove!

Fine.

And heav'n, with shouts of triumph, Pro - claims the conquering King!
 In sweet and peace-ful slum - ber, To rise at his be - hest.
 Lay on his flam-ing al - tar The in - cense of your love.

The Lord in - deed is ris - en, And death shall reign no more;
 The lov - ing Christ is ris - en, And down the shin - ing way,
 Make glad the East-er morn-ing, And let his praise re - sound!

D.C.

He leaves the grave triumph - ant, And o - pens wide the door.
 His glo - ry streams up-on us From por-tals of the day.
 Proclaim "the Lord is ris - en," To earth's re - mot - est bound.

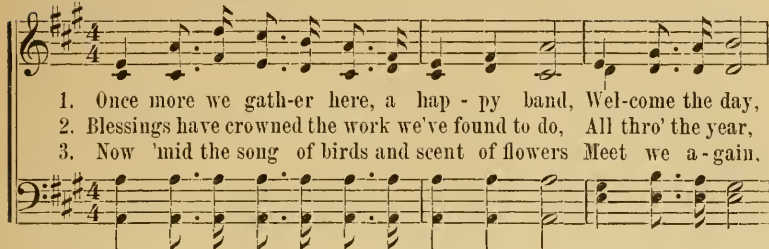
Once More We Gather.

155

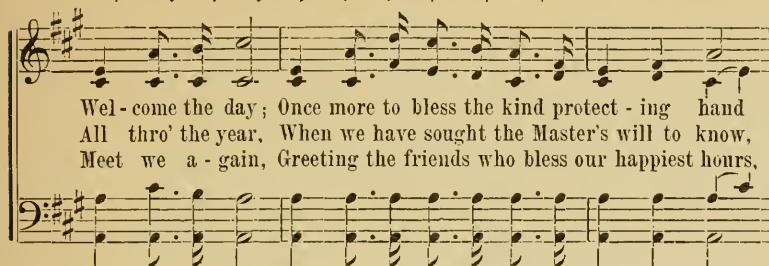
FLOWER SUNDAY OR CHILDREN'S DAY.

CLARA LOUISE BURNHAM.

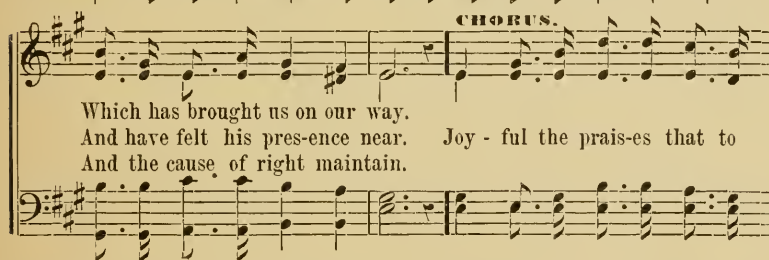
G. F. ROOT.



1. Once more we gath-er here, a hap - py band, Wel-come the day,
2. Blessings have crowned the work we've found to do, All thro' the year,
3. Now 'mid the song of birds and scent of flowers Meet we a-gain,



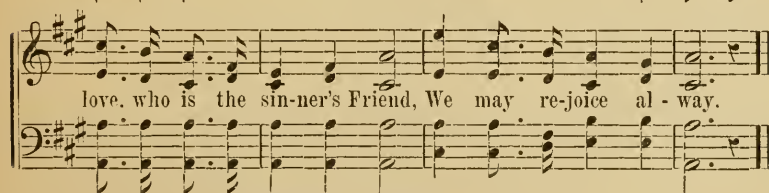
Wel-come the day; Once more to bless the kind protect - ing hand
All thro' the year, When we have sought the Master's will to know,
Meet we a - gain, Greeting the friends who bless our happiest hours,



CHORUS.
Which has brought us on our way.
And have felt his pres-ence near. Joy - ful the prais-es that to
And the cause of right maintain.



heaven we send, Glad ev - 'ry heart here to - day; For oh, in his



love, who is the sin-ner's Friend, We may re-joyce al - way.

O Holy Night.

ALICE M. SCHOFF.

CHRISTMAS.

J. R. M.

1. Come, let us all in joyful strain Sing of that wondrous night a-gain.
 2. Now raise the song in glad accord, To praise the birth-night of our Lord,
 3. Come, sing the song with joyful might, And marvel at that glorious night,

When low-ly lay and gen-tly smiled The bless-ed Sav-ior, meek and mild.
 When trembling shepherds saw the sight Of heavenly brightness in the night.
 When wise men, guided by a star, To wor-ship him came from a - far.

REFRAIN.

0 holy night, 0 peaceful night, On which heav'n shone with splendid light;

0 holy word, 0 gracious word, The waiting shepherds wond'ring heard.

From the Deep Star-laden Sky.

157

CLARA L. BURNHAM.

CHRISTMAS.

G. F. ROOT.

Moderato.

1. From the deep star - lad - en sky Fell the in - cense
 2. Stood the shep - herds in the night List - 'ning spell-bound
 3. So with peace, good will on earth Comes the ho - ly

down the air; Gold - en cen - sers swing - ing high
 to the song; That with more than earth - ly might
 Christ-mas tide, Bless - ed day of Je - sus' birth,

CHORUS.

To the sound of mu - sic rare.
 Rolled the hap - py vales a - long. Glo - ry to God!
 Spread its glo - ries far and wide.

Glo - ry to God! Glo - ry to God, and good will to men!

O Praise the Lord.

J. R. M.

0 praise the Lord, all ye na - tions, Praise him, all ye

peo - ple, For his mer - ci - ful kind - ness is great to -

ward us, and the truth of the Lord en - dur - eth for -

ev - er, the truth of the Lord en - dur - eth for - ev - er,

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

Teach Me, O Lord.

159

J. R. M.

Teach me, O Lord, the way of thy stat - utes,

The first system of music is in G major, 3/4 time. It consists of a treble and bass staff. The treble staff has a melody with a final quarter rest, and the bass staff provides a harmonic accompaniment.

Teach me, O Lord, the way of thy stat - utes, and

The second system continues the melody and accompaniment. The treble staff melody ends with a quarter rest, and the bass staff continues with chords.

I will keep it un - to the end; Teach me, O

The third system continues the melody and accompaniment. The treble staff melody ends with a quarter rest, and the bass staff continues with chords.

Lord, the way of thy stat - utes, and I will keep it un -

The fourth system continues the melody and accompaniment. The treble staff melody ends with a quarter rest, and the bass staff continues with chords.

to the end. A - men, A - - men.

The fifth system concludes the piece. The treble staff melody ends with a quarter rest, and the bass staff continues with chords.

Blessed are They.

From the *Musical Visitor*.

RESPONSE.

J. R. M., by per.

Earnestly.

Bless-ed are they that do his commandments, Blessed are they,

Blessed are they. Blessed are they that do his commandments, that

they may have right to the tree of life, That they may have right to the

tree of life, And may en - ter in, and may en - ter in,

Thro' the gates, thro' the gates, thro' the gates in - to the cit - y.

ELEMENTS OF MUSIC.

LESSON I.

TONE, PROPERTIES, AND DEPARTMENTS.

1. A musical sound is called a *Tone*.
2. In every tone there is *length, pitch, power* and *quality*.
3. The *duration* of a tone is called length.
4. The *highness* or *lowness* of a tone is called its pitch.
5. The *loudness* or *softness* of a tone is called its power.
6. The *character* of a tone is called its quality.

NOTE.—The difference between a flute tone and a violin tone is a difference of quality. The same voice can make a joyful tone and a sad tone, a clear tone and a sombre tone; and these are differences, not of length, pitch or power, but of *quality*.

7. Length, pitch, power and quality are called the *properties* of tones.
8. *Rhythmics, Melodies, Dynamics* are the names of the *Departments* into which the science of music naturally divides itself.
9. Rhythmics treats of the length of sounds.
10. Melodies treats of the pitch of sounds.
11. Dynamics treats of the power and quality of sounds.
12. When people speak intelligently of the *rhythmic* character of a piece of music, they mean something about the tone-lengths used, or their accents, or the measure or movement in which they go.
13. When people speak of the *melodic* character of music, they mean something about the pitches used, their pleasant or peculiar succession, their highness or their lowness.
14. When people speak of the *dynamic* character of music, they mean something about the loudness or sweetness, or sadness or joyfulness of the tones, or both combined as loud and joyful, soft and sad, etc.

QUESTIONS.—What is a musical sound called? What is there in every tone? What is the duration of a tone called? the highness or lowness? the loudness or softness? Explain the term quality. What are length, pitch, power and quality called? Name the departments into which the science of music is divided. Of what does the first department treat? The second? The third? What is a tone? When people speak of the melodic character of music, to what do they refer? What is meant when speaking of Dynamics? Rhythmics?

LESSON II.

NOTES, BEATS AND MEASURES. RESTS.

1. The length or duration of tones is represented to the eye by characters called *notes*.

2. The names of notes, their shape and relative value are as follows :

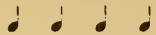
The Whole Note,



which equals two Halves,



or four Quarters,



or eight Eighths,



or sixteen Sixteenths,



or thirtytwo Thirty-seconds.



3. Music is divided by *pulsations*, or *beats*, into small portions, called *measures*.

4. Measures are represented to the eye by the spaces between vertical lines, as follows :

| Measure | Measure | Measure | Measure ||

5. The vertical lines are called *bars*. The last one in the example above is called a *double bar*, or *close*.

6. There are various kinds of measures.

7. When the measures consist of two beats each, the music is said to be in *Double measure*.

8. A downward motion of the hand goes with the first beat in each measure, and an upward motion with the second beat in the measure. This is called *keeping*, or *beating time*. The first beat in a measure is always a strong or accented one.

9. A measure which has three beats is called *Triple measure*. The motions of the hand are *down, left, up*. The first beat is accented.

10. *Quadruple measure* has four beats. The motions of the hand are *down, left, right, up*. The first and third beats are accented in quadruple measure.

11. *Sextuple measure* has six beats with the motions *down, down, left, right, up, up*. The first and fourth beats are accented.

12. The kind of measure together with the number and kind of notes taken as the unit or beat-note are represented by figures in the form of a

fraction. Any kind of a note or rest, equivalent in value to that indicated by the figure, may appear in a measure.

13. The upper figure of the fraction indicates the *kind* of measure, and the lower one the kind of note taken as the unit or beat-note. For example, Double measure, with the quarter note as the beat-note, is indicated thus, $\frac{2}{4}$ Triple measure, $\frac{3}{4}$ Quadruple measure, $\frac{4}{4}$ etc.

14. *Rests* are signs indicating silence. Each note has its corresponding rest. Their names and shapes are as follows:

Whole rest.	Half rest.	Quarter.	Eighth.	Sixteenth.	Thirty-second.
—	—	v	v	v	v

QUESTIONS.—How is the length of tones represented? Give the names of the notes and their relative value. Into what is music divided by pulsations or beats? How are measures represented to the eye? What are the vertical lines called? What are the two heavy ones called? Is there more than one kind of measure? Name the measure that has two beats? What is beating time? What are the hand motions for double measure? What can you say of the first beat of every measure? Name the measure that has three beats. What are the hand motions? Which beat is accented? Name the measure that has four beats. What are the motions? Which beats are accented? Name the measure which has six beats. What are the motions? Which beats are accented? What do fraction figures represent? What does the upper figure indicate? What the lower one? What figure represents double measure? Triple measure? Quadruple measure? Sextuple measure? If a measure consists of three beats with the quarter note as the beat-note, what kind of measure is it, and how would it be represented by figures? What are rests? Name and describe them.





LESSON III.

DOTTED NOTES AND RESTS.









1. Notes and rests may be made to indicate longer lengths by the addition of dots.

2. A dot placed after a note or rest increases its value one-half. For example: A whole note equals two half notes; a dot added to it, thus, $\circ \cdot$ makes it the equal of three half notes. A half note equals two quarters; a dot added to it makes it the equal of three quarters, etc. A quarter rest equals two eighths; a dot added to it, thus, $v \cdot$ makes it the equal of three eighths.

ILLUSTRATION.

Dotted whole	Dotted half	Dotted quarter	Dotted eighth
$\circ \cdot$	$\text{d} \cdot$	$\text{q} \cdot$	$\text{e} \cdot$
equals	equals	equals	equals
			

3. Notes and rests may be double dotted. A second dot adds one-half of the value of the first dot, thus:



			
equals	equals	equals	equals
			

QUESTIONS.—How may notes and rests be made to indicate longer lengths? How many quarters does a dotted half equal? If a quarter rest is dotted, how much longer does the dot make it? When notes and rests are double dotted, how much does the second dot add to the length? Give an example.

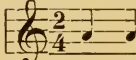
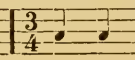
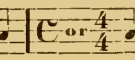
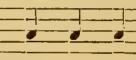
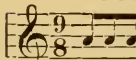
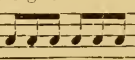
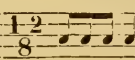
LESSON IV.

VARIETIES OF MEASURE.

1. Any kind of a note may be taken as the unit, or beat-note.

2. The upper figure of the fraction, as before stated, indicates the *kind* of measure, and the lower one the kind of note taken as the beat-note. Thus in Triple measure with quarter notes as units the time-figure would be $\frac{3}{4}$ . With eighth notes as units the marking would be $\frac{3}{8}$ 

EXAMPLE OF DIFFERENT KINDS OF MEASURE.

Double.	Triple.	Quadruple.	Sextuple.
			
Nine-eighth.	Twelve-eighth.	Quadruple, eighths as beat-note.	
			

QUESTIONS.—May any kind of note be taken as beat-note? Explain the time-figure? With quarters as units or beat-notes, how would triple measure be marked? Quadruple with eighths? etc.

LESSON V.

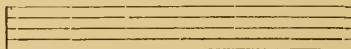
PITCH, STAFF AND CLEFS.

1. The highness or lowness of a tone is called its *pitch*.

2. Tone-pitches are named with the names of certain letters, viz.: A, B, C, D, E, F, G.




3. The pitch of tones is represented by a character, called the *staff*. It consists, usually, of five horizontal lines and their spaces.

THE STAFF.

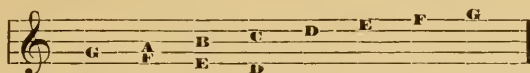


4. The lines and spaces of the staff are called *degrees*.

5. The exact pitch representation of the staff is fixed by characters called *clefs*.

6. There are two clefs in common use. The Soprano (or Treble), or G clef , and the Base, or F clef . In vocal music, in America, the C clef  is sometimes used to indicate the Tenor part.

7. The G clef is always placed upon the second line of the staff, which is thus made to represent the pitch G, and all other pitches relatively, thus:

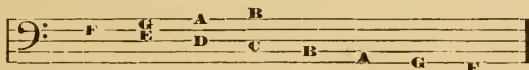


8. A staff with this clef upon it is called the Treble, or Soprano staff.

9. In piano or organ music the part for the right hand is written on the treble staff. So also the music for violin, flute, cornets, and other instruments of a similar character.

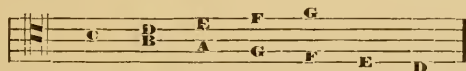
10. In vocal music the parts for women's voices, and sometimes the Tenor part, are written on the treble staff.

11. The F, or Base clef, is always placed upon the fourth line of the staff, thus indicating the pitch F.



12. The Bass staff is used for the left hand notes in piano or organ playing, and for the notes for men's voices, and represents pitches an octave, or eight notes, lower than does the treble staff and clef.

13. The C or Tenor clef is placed upon the third space of the staff in American vocal music.



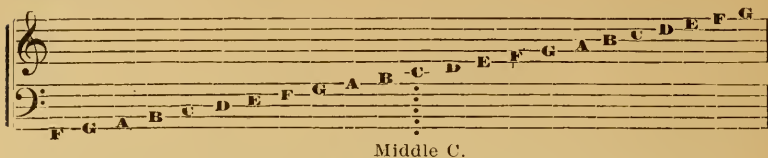
14. The tenor and treble staves read exactly alike, but the former represents pitches an octave lower than does the latter.

15. When other pitches are wanted, higher or lower than are represented by the staff, short lines called *added* or *leger lines* are used.

ADDED LINES.



16. The base and treble staves together, as in piano music, indicate the following pitches :



17. It will be observed that *Middle C* is common to both staves, being represented by the added line above the base staff, which is the same thing in effect, as the added line below the treble staff.

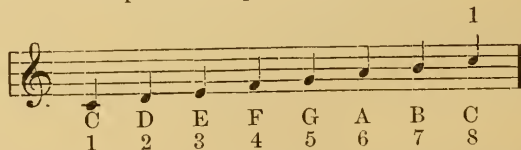
18. The character which connects the two staves at the left of the clefs is called a *brace* {.

QUESTIONS.—What is the name of the department which treats of pitch? What is meant by pitch? What are the pitch names of tones? How is the pitch of tones represented? What are degrees? Name and define the uses of the three clefs. What is that staff called which has the G clef upon it? That with the F clef? What pitch is represented by the second line of the treble staff? The second space? etc. Upon what line of the staff is the base clef placed? What pitch is represented by it? What can you say about the use of these staves for piano or organ playing? How do the tenor and treble staves differ from each other? How are pitches represented which are not indicated by the regular staff? What is that character called which is used to connect the staves?

LESSON VI.

KEYS, SCALES AND INTERVALS.

1. A *key* is a group or family of tones closely related to each other.
2. Tone one, the principle or foundation tone of the key, is called the *key-note* or *key-tone*.
3. A *scale* is the tones of a key in a certain order, viz.: 1, 2, 3, 4, 5, 6, 7, 8.
4. There are but seven different tones in a key. The tone eight, which is always included in a complete scale, is but the tone one of the same key and scale an octave higher.
5. That key which consists of the tones C, D, E, F, G, A, B, is called the key of C, and when arranged in the order given above, make what is called the scale of C. It is represented upon the staff thus :



6. The distance from one tone to another is called an *interval*.
7. Intervals are reckoned from the lowest note upward, counting the first and last.

8. The musical effect of the smallest interval is called a *second*. There are *two* kinds of seconds, large and small, or *Major* and *Minor*.

9. A major second consists of two tones the distance from the first to the second of which is called (for the sake of measurement) a *step*, as from C to D.

10. A minor second consists of two tones the distance from the first to the second of which is called a *half-step*, as from E to F.

11. In Major Diatonic scales (the key of C, represented on previous page, is one) these half-steps occur between three and four, and seven and eight.

12. Here is the C scale, showing the steps and half-steps.



N.B.—Singers need not be troubled about these intervals; they are natural ones, and one at all musical can not help singing them correctly. We speak of them as a matter of theory.

QUESTIONS.—What is a key? What is tone one called? Why? What is a scale? How many different tones in a key? How many are necessary to form a complete scale? Name the tones which compose the key of C. What is an interval? How are they reckoned? What is the musical effect of the smallest interval called? How many kinds of seconds are there? What are their names? Of what does a major second consist? A minor second? Name an interval which forms a major second. Where do the half-steps occur in major diatonic scales?

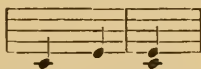
LESSON VII.

INTERVALS CONTINUED.

1. There are other intervals than those mentioned in the preceding lesson. They take their names from the *name of the distance between the two tones*. For example: from any given tone of a key or degree of the staff to the third from it is called the interval of a *third*. From any tone to one a fourth from it is called a *fourth*. Tones five degrees apart make the interval of the *fifth*. Six degrees apart, a *sixth*. Seven degrees apart, a *seventh*. Eight degrees apart, an *octave*.

2. There are also major and minor thirds, sixths and sevenths.

3. A major third is as great as two steps, as from C to E.



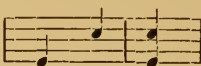
4. A minor third consists of a step and a half-step, as from D to F.



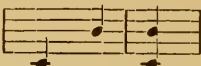
5. A major sixth consists of four steps and a half-step, as from G to E.



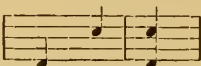
6. A Minor sixth has three steps and two half-steps, as from E to C.



7. A major seventh contains five steps and one half step, as from C to B.

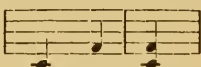


8. A minor seventh contains four steps and two half-steps, as from D to C.

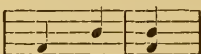


9. Fourths and Fifths are either Perfect, Augmented or Diminished.

10. A perfect fourth contains two steps and one half-step, as from C to F.



11. An augmented fourth contains three steps, as from F to B.

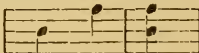


12. A diminished fourth contains one step and two half-steps.

13. A perfect fifth contains three steps and one half-step, as from C to G.



14. A diminished fifth contains two steps and two half-steps, as from B to F.



15. An augmented fifth contains four steps.

QUESTION.—Name the other intervals of the key. How many kinds of thirds are there? What are they? Of what does a major third consist? A minor third? A major sixth? A minor sixth? What is the difference between a major and minor seventh? What can you say of fourths and fifths? How many steps and half-steps has a perfect fourth? An augmented fourth? A diminished fourth? A perfect fifth? A diminished fifth? An augmented fifth?

LESSON VIII.

THE SHARP, FLAT AND NATURAL. INTERMEDIATE TONES.

1. The *Sharp*, *Flat* and *Natural* are used to modify the staff and cause it to represent other pitches, higher or lower, than those already indicated.

2. Between the regular tones of a key are other tones, called *intermediate tones*.

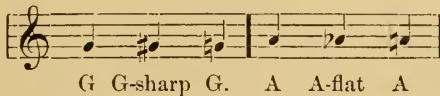
3. These intermediate tones are represented upon the staff by the use of the signs named above.

4. The *sharp* (\sharp) placed upon a line or space of the staff indicates a pitch a half-step higher, than is indicated without it. Thus in this example the second line in the first measure indicates the pitch G. In the second measure the meaning of the line is changed by placing a sharp upon it, and a pitch a half-step higher than G, between G and A is indicated, to which is given the name G-sharp.

5. The *flat* (\flat) modifies the degree upon which it is placed and causes it to represent a tone a half-step lower than before. Thus the third line in the first measure indicates the pitch B. In the second measure the flat causes the line to indicate a pitch a half-step lower than B, between A and B, called B-flat.

6. The *Natural* (\natural) is never used except upon a degree that has a sharp or flat upon it, and is used to change the degree back to its original significance.

EXAMPLE.



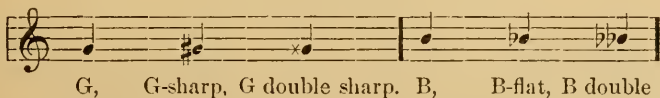
G G-sharp G. A A-flat A

7. Sharps, flats and naturals occurring in the course of a piece of music are called *accidentals*.

8. Accidentals affect only the measure in which they are written.

9. Sharps and flats placed at the beginning of a piece of music, just after the clefs, affect the degrees upon which they are placed *throughout* the composition, unless modified by accidentals as above, and are called the *signature* or *sign of the key*.

10. The rules of Harmony often require the use of two other signs, called the *double sharp* (\times), and the *double flat* ($\flat\flat$). These signs are always placed upon degrees that have been "sharped," or "flatted," (that is, had sharps or flats placed upon them), and indicate tones a half-step higher, or lower than before, as will be seen from the following example.



G, G-sharp, G double sharp. B, B-flat, B double flat.

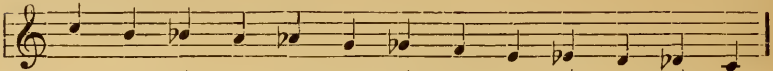
6. The intermediate tones of a key are called *chromatic tones*, and with the regular tones of a key, which are called *diatonic tones*, make what is called the *chromatic scale*.

Ascending.

Pitch names. C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, C.

Numeral names. 1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6, sharp 6, 7, 8.

Syllable names. Do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do.

Descending.

C, B, B \flat , A, A \flat , G, G \flat , F, E, E \flat , D, D \flat , C.

8, 7, flat 7, 6, flat 6, 5, flat 5, 4, 3, flat 3, 2, flat 2, 1.

Do, ti, te, la, le, sol, se, fa, mi, me, re, ra, do.

QUESTIONS.—Define the use of the sharp, flat and natural. What are intermediate tones? How are they represented upon the staff? How does the sharp modify the staff? The flat? The natural? What are accidentals? What is meant by the signature or sign of the key? How far does the influence of an accidental extend? How do sharps or flats in the signature place effect the staff? What can you say of the double sharp and double flat? What are chromatic tones? What are the regular tones of the key called? What is meant by the chromatic scale?

LESSON IX.

KEYS WITH SHARPS.

1. Any tone may be taken as the basis of a key, but all major keys must have the same order and kind of intervals as shown in the scale of C, in Lesson IV. That is, the half-steps must come between 3 and 4, and 7 and 8.

2. The key of C is the only one in which the proper order of intervals can be represented without the use of sharps or flats. This is one reason why the key of C is often called the “natural key,” but it is no more *natural* than any other.

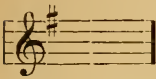
3. In forming new keys the common method is to take the fifth of the preceding key for the first of the new one. The fifth of the key of C is G. A series of tones in scale form, with G as one, will appear as follows:



The half-steps are indicated by the curved lines, and, as will be readily seen, the second one does not come in the right place according to the rule, viz., between 7 and 8, but between 6 and 7. This is corrected by substituting for F the tone between F and G, called F-sharp, which changes the interval from 6 to 7 to a step, as it should be, and at the same time makes but a half-step of the interval between 7 and 8.



4. The key of G differs, therefore, from the key of C in the substitution of F-sharp for F. The sharp which indicates the new tone is placed at the beginning of the music written in this key, and by it the key is recognized. One sharp placed as here is said to be the sign of the key of G.



beginning of the music written in this key, and by it the key is recognized. One sharp placed as here is said to be the sign of the key of G.

5. The tones, then, which form the key of G, are G, A, B, C, D, E, and F-sharp. The scale in G, properly represented, is as follows;



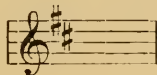
QUESTIONS.—May any tone be taken as a basis or starting-point for a key? What rule must be observed? What can you say of the representation of the proper order of intervals in the key of C? Is the key any more natural than others? In forming new keys, what method is customary? What tone would this give us for our first new key? Do the intervals come right when G is taken as one? Where do the half-steps occur? Where should they be? How is the difficulty remedied? How does the key of C differ from the key of G? How is the staff fixed to represent the new key? What tones constitute the key of G?

LESSON X.

1. The next key in order is called the key of D, because D is taken as the key-note.

2. To preserve the order of intervals, a new tone is substituted for one of the old ones, as in the key of G, and the following group of tones is the result: D, E, F#, G, A, B, C#, constituting the key of D.

3. The sign of the key is two sharps, F# and C#, placed as follows :



4. The pitch names of tones are always the same in all keys, and are therefore called *absolute* names.

5. The numeral and syllable names change with the key, the key-note always being one, and Do. These are called *relative* names, and serve to show the relation of the tones in the key.

SCALE IN THE KEY OF D.



D	E	F \sharp	G	A	B	C \sharp	D
I	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

N.B.—It is just as easy to sing in one key as another. Singers must not be troubled about the presence of sharps or flats in a key. If one can sing the scale in the key of C, which has no sharps or flats, he can sing it just as easily in the key of C \sharp , which has seven sharps in it, and of which the following is the signature:



There is, however, at first a little difficulty in getting familiar with the new place for "one," or Do, but the difficulty is soon overcome, and the change gives a pleasing variety to the study.

The other keys with sharps which are in common use are as follows:

6. *Key of A.* Signature, three sharps (F \sharp , C \sharp and G \sharp). Tones of the key, A, B, C \sharp , D, E, F \sharp , G \sharp .

SCALE IN THE KEY OF A.



A	B	C \sharp	D	E	F \sharp	G \sharp	A
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

7. *Key of E.* Signature, four sharps (F \sharp , C \sharp , G \sharp and D \sharp). Tones of the key, E, F \sharp , G \sharp , A, B, C \sharp , D \sharp .

SCALE IN THE KEY OF E.



E	F \sharp	G \sharp	A	B	C \sharp	D \sharp	E
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

8. *Key of B.* Signature, five sharps (F \sharp , C \sharp , G \sharp , D \sharp and A \sharp). Tones of the key, B, C \sharp , D \sharp , E, F \sharp , G \sharp , A \sharp .

SCALE IN THE KEY OF B.

B	C \sharp	D \sharp	E	F \sharp	G \sharp	A \sharp	B
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

QUESTIONS.—Name the tones which form the key of D. What is its signature? Do the pitch names change with the key? What are the pitch names called? What names do change, as the key changes? What tone is always “one” and “Do”? What do the numeral or syllable names show? Is a key with sharps or flats more difficult to sing in than the key of C? Name the tones which form the key of A. What is its signature? What tone is “one”? What is its syllable name? Name the tones which form the key of E. What is its signature? Where is “do”? Name the tones which form the key of B. What is its signature? Where is “do”?

LESSON XI.

KEYS WITH FLATS.

1. Another method of forming new keys is to take the fourth tone of the preceding scale as the key-note of the new one. The fourth of the key of C is F. A scale beginning with F would appear as follows:

F	G	A	B	C	D	E	F
1	2	3	4	5	6	7	8

Here, also, the half-steps come in the wrong place; the distance between 3 and 4 is too great and is too small between 4 and 5. By the use of the tone between A and B, called B-flat, (discarding B) the difficulty is overcome, and we have a perfect scale in F, as follows:

F	G	A	B-flat	C	D	E	F
1	2	3	4	5	6	7	8

2. The tones in the key of F are, therefore, F, G, A, B \flat , C, D, E, and the signature one flat.

F	G	A	B-flat	C	D	E	F
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

3. *Key of B-flat.* The fourth of the key of F is B-flat, which becomes the key-note of the next new key.

4. In this key E is dropped and E-flat substituted, giving the tones B \flat , C, D, E \flat , F, G, A, with two flats, B \flat and E \flat , as the signature.

KEY AND SCALE OF B-FLAT.



B \flat	C	D	E \flat	F	G	A	B \flat
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

5. Key-notes have tones above and below them; they are considered as "ones" in relation to the tones above them, and "eights" in relation to the tones below them.

6. *Key of E-flat.* In this key A is dropped and A \flat is substituted, making the tones of the key E \flat , F, G, A \flat , B \flat , C, D. Sign of the key, three flats, B \flat , E \flat , A \flat .

KEY AND SCALE OF E-FLAT.



E \flat	F	G	A \flat	B \flat	C	D	E \flat
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

7. *Key of A-flat.* In this key D is omitted and D \flat substituted, making the tones of the key A \flat , B \flat , C, D \flat , E \flat , F, G. Sign of the key, four flats, B \flat , E \flat , A \flat , D \flat .

KEY AND SCALE OF A-FLAT.



A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

8. *Key of D-flat.* Tones of the key, D \flat , E \flat , F, G \flat , A \flat , B \flat , C. Sign of the key, five flats, B \flat , E, A \flat , D \flat , G \flat .

KEY AND SCALE OF D-FLAT.



D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D \flat
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

N.B.—There are other keys, but the preceding ones are all that are in common use.

QUESTIONS.—How are keys formed with flats? What are the tones which make the key of F? What is the sign of the key? Name the tones which make the key of B-flat. What is its signature? When is a key-tone considered as “one” of the key? When is it considered as “eight”? Name the tones which form the key of E-flat? What is its signature? What tones make the key of A-flat? What is its signature? D-flat? Signature? Are there other keys than these?

LESSON XII.

MINOR KEYS.

1. Each major key has a minor key founded upon its tone “six”.
2. These keys have the same signature as the major and are therefore called *relative keys*.
3. The intervals of the minor keys are as follows: Half-steps between 2 and 3, 5 and 6, and 7 and 8, and a step and a half between 6 and 7; all others, steps.
4. Tone “six” of the key of C is A. A minor scale founded upon A is represented as follows:

SCALE OF A MINOR.

A	B	C	D	E	F	G \sharp	A
1	2	3	4	5	6	7	8
Step,		$\frac{1}{2}$ step,		step,		step,	
$\frac{1}{2}$ step,		step,		$\frac{1}{2}$ step,		$\frac{1}{2}$ step.	
La	ti	do	re	mi	fa	sol	la

NOTE.—This is called the Harmonic Minor. There are other forms, but this is the proper minor scale and the one in common use.




5. Tone “seven” (in this key it is G \sharp) is always represented as an accidental and does not appear in the signature place.

QUESTIONS.—How are minor keys formed? Why are they called relative keys? Where do the half-steps occur in the minor keys? What new interval have we in minor keys? Where does it occur? What are the tones which form the key of A minor? How is tone seven always represented? What is the name of this form of minor scale?

LESSON XIII.

EXPRESSIONS. DYNAMICS.

1. A tone that is neither loud nor soft, but medium, is called *Mezzo*; its sign is *m*.
2. A loud tone is called *Forte*; its sign is *f*.
3. A very loud tone is called *Fortissimo*; its sign is *ff*.
4. A soft tone is called *Piano*; its sign is *p*.

5. A very soft tone is called *Pianissimo*; its sign is *pp*.
 6. An increasing tone is called *Crescendo*; its sign is *Cres.* or .
 7. A diminishing tone is called *Diminuendo*; its sign is *Dim.* or .
 8. An increasing and diminishing tone is called a *Swell*; its sign is *sw.* or .
 9. A suddenly diminishing tone is called *Forzando*; its sign is *fz.* or $>$.
- QUESTIONS.—Explain the following terms and give their signs: *Mezzo*. *Forte*. *Fortissimo*. *Piano*. *Pianissimo*. *Crescendo*. *Diminuendo*. *Swell*. *Forzando*.

LESSON IV.

MOVEMENTS.

1. The speed at which a piece of music sounds best, is called its *Movement*.
2. A moderate movement is called *Moderato*.
3. A slow movement is called *Andante*.
4. Between *Andante* and *Moderato* is *Andantino*.
5. A fast movement is called *Allegro*.
6. Between *Allegro* and *Moderato* is *Allegretto*.
7. A very slow movement is called *Adagio*.
8. A very fast movement is called *Presto*.
8. All these things are in *Rhythmics*.

QUESTIONS.—What is the movement of a piece of music? Explain *Moderato*. *Andante*. *Andantino*. *Allegro*. *Allegretto*. *Adagio*. *Presto*. In what department is movement?

LESSON XV.

COMPASS.

1. The extend of a person's voice is called its *compass*.
2. Vocal music is usually divided into four parts, called *Soprano*, *Alto*, *Tenor* and *Base*.
3. Women who sing high tones easily are called *Sopranos* or *Trebles*.
4. Women who sing low tones easily are called *Altos*.
5. Men who sing high tones are called *Tenors*.
6. Men who sing low tones are called *Bases*.
7. Children sing either *Soprano* or *Alto*.

VOCAL COMPASS ILLUSTRATED.



Vocal compass.

F G A B C D E F G A B C D E F G A B C D E F G A

N. B.—Since pitches that are an octave apart have the same letter name, it follows that in the whole range of tones there are many Cs, Ds, Fs, etc. To distinguish these names one from another the words “large,” “small,” “once marked C,” “twice marked C,” etc., are used. Once marked C is also called “Middle C.”

QUESTIONS.—What is meant by compass? What are the common divisions in vocal music? Who sing Soprano? Alto? Tenor? Base? What do children sing? What is the compass of Base voices as shown in the illustration? Tenor? Alto? Soprano? What is the whole vocal compass? How are pitches, having the same letter name but which are in different octaves, indicated?

LESSON XVI.

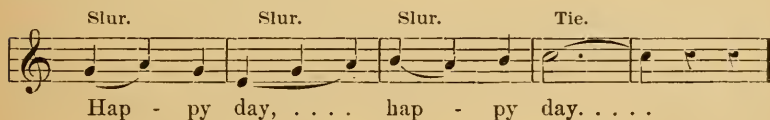
MISCELLANEOUS.

1. *Modulation* is the passing from one key to another. It may be transient or extended.

2. *Transposition* is the singing, playing or writing of a piece of music in some other key than that in which it was originally composed.

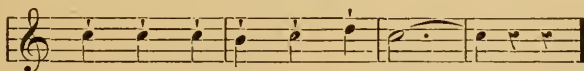
3. A *Slur* is a curved line \frown used to connect notes which are to go to one syllable. It also indicates a smooth, connected singing or playing, called *Legato*,

4. A *Tie* is a curved line \frown like the slur, but is used only with notes on the same degree of the staff, binding them together, as it were, causing them to represent one continuous tone.

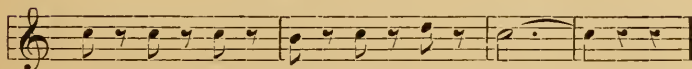


5. *Staccato* means short, detached; its sign is a point.

WRITTEN.




SUNG OR PLAYED.



6. *Marcato* is not quite so short as staccato. Its sign is a dot over or under a note. $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$

7. A *Pause* \frown means that the tone may be prolonged at the pleasure of the performer.

8. *Repeat Marks* are dots placed in the spaces of the staff, thus:  and show that the music just played or sung is to be repeated.

9. *D. C.*, or *Da Capo*, means that the music is to be played again from the beginning to the close, or to the word *Fine*, which means "end."

10. *D. S.*, or *Dal Segno*, means that the music is to be played again from the sign ♩ to the word *Fine*, or the close.

11. *Syncopation* is a change of accent from the usual beat, to that which is generally a weak one.

12. A *Triplet* is a group of three tones played or sung in the time of two. Its sign is a figure 3.

QUESTIONS.—What is modulation? What is transposition? What is a slur? A tie? What is meant by staccato? *Marcato*? What is a pause? What do repeat marks indicate? What is *D. C.*, or *Da Capo*? What *D. S.*, or *Dal Segno*? What does *Fine* mean? What is syncopation? What is a triplet? What is its sign?


DICTIONARY OF MUSICAL TERMS.

- | | |
|--|--|
| <i>Accelerando</i> ; accelerating the time, gradually faster and faster. | <i>Larghetto</i> ; slow, but not so slow as <i>Largo</i> . |
| <i>Adagio</i> , or <i>Adasio</i> ; slow. | <i>Largo</i> ; slow. |
| <i>Ad Libitum</i> ; at pleasure. | <i>Lento</i> , or <i>Lentamente</i> ; slow. |
| <i>Allegretto</i> ; less quick than <i>Allegro</i> . | <i>Maestoso</i> ; majestic, majestically. |
| <i>Allegro</i> ; quick. | <i>Piu</i> ; more. <i>Piu Mosso</i> ; with more motion, faster. |
| <i>Allegro ma non troppo</i> ; quick, but not too quick. | <i>Pizzicato</i> ; snapping the violin string with the fingers. |
| <i>Andante</i> ; gentle, distinct, and rather slow, yet connected. | <i>Poco a Poco</i> ; by degrees, gradually. |
| <i>Andantino</i> ; somewhat slower than <i>Andante</i> . | <i>Portamento</i> ; the manner of sustaining and conducting the voice from one sound to another. |
| <i>A Tempo</i> ; in time. | <i>Presto</i> ; quick. |
| <i>Ben Marcato</i> ; in a pointed and well-marked manner. | <i>Prestissimo</i> ; very quick. |
| <i>Con Brio</i> , or <i>Brioso</i> ; with brilliancy, brilliant. | <i>Rallentando</i> , <i>Allentando</i> , or <i>Slentando</i> ; slower and softer by degrees. |
| <i>Con Affetto</i> ; with expression. | <i>Recitando</i> ; a speaking manner of performance. |
| <i>Con Dolcessa</i> ; with delicacy. | <i>Rinforzando</i> , <i>Rinf.</i> , or <i>Rinforzo</i> ; suddenly increasing in power. |
| <i>Con Fuoco</i> ; with ardor, fire. | <i>Ritardando</i> ; slackening the time. |
| <i>Con Moto</i> ; with emotion. | <i>Semplice</i> ; chaste, simple. |
| <i>Con Spirito</i> ; with spirit, animation. | <i>Solfeggio</i> ; a vocal exercise. |
| <i>Diminuendo</i> ; gradually diminishing the sound. | <i>Sostenuto</i> ; sustained. |
| <i>Dolce</i> ; soft, sweet, tender, delicate. | <i>Tutti</i> ; the whole, full chorus. |
| <i>Doloroso</i> ; in a plaintive, mournful style. | <i>Vigoroso</i> ; bold, energetic. |
| <i>Grave</i> ; slow and solemn. | <i>Vivace</i> ; quick and cheerful. |

PRACTICAL EXERCISES.

These exercises are designed to accompany the preceding Theory Lessons, and when used in connection with them will be found to form a complete course of elementary instruction in the art of reading and singing by note.

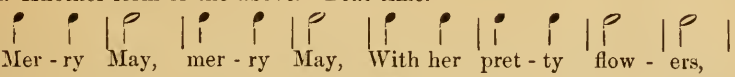
1. Lesson in tone lengths. Halves and quarters. Double measure.

$\frac{2}{4}$ 


Syl. La la la la la la la la, etc.

Beats. Down, up. d u, etc.

2. Another form of the above. Beat time.

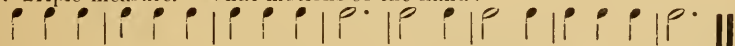
$\frac{2}{4}$ 

Mer - ry May, mer - ry May, With her pret - ty flow - ers,




Comes a - gain to bright - en All our hap - py hours.


3. Triple measure. What motions of the hand?

$\frac{3}{4}$ 

4. Quadruple measure. What motions? What kind of a rest?

$\frac{4}{4}$ 

5. Sextuple measure. What motions?

$\frac{6}{4}$ 

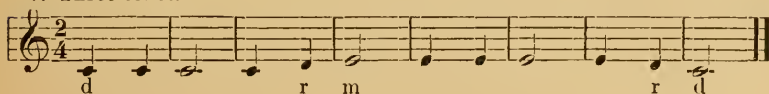
Mer - ri - ly, mer - ri - ly, cheeri - ly, cheeri - ly on we go.

6. The treble staff and clef. Pitches and lengths indicated.



Do re do do re do re do re do

7. Three tones.



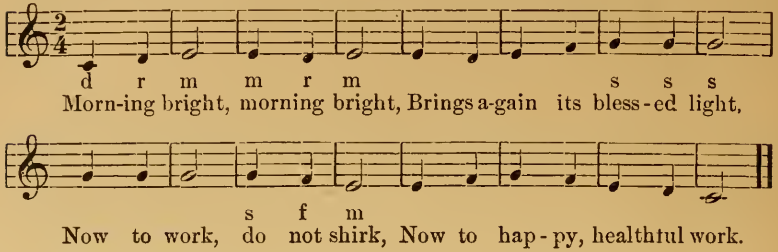
d r m r d

8. Four tones.



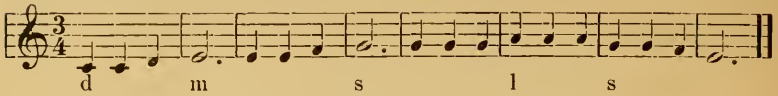
d r m m r d d r m f m r d

9. Five tones.



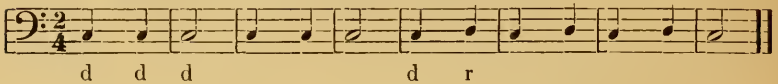
d r m m r m s s s
Morn-ing bright, morning bright, Brings a-gain its bless-ed light,
s f m
Now to work, do not shirk, Now to hap-py, healthful work.

10. Six tones. Triple measure. Always "beat time."



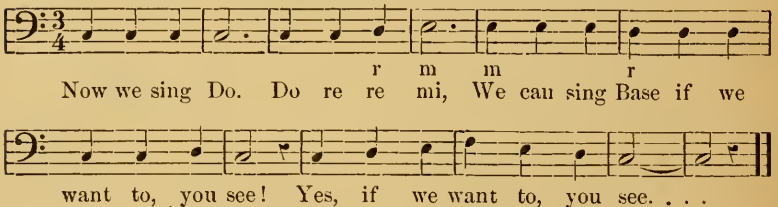
d m s l s

11. Base staff. All practice reading from this staff.



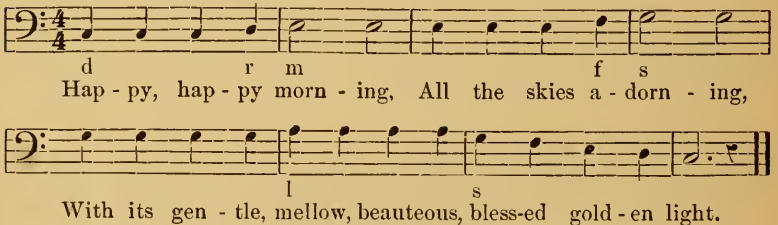
d d d d r

12. What measure? Beats? Rest?



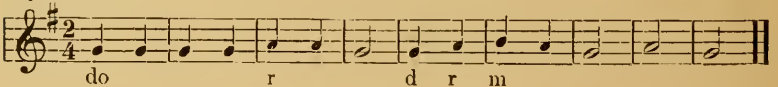
r m m r
Now we sing Do. Do re re mi, We can sing Base if we
want to, you see! Yes, if we want to, you see. . . .

13. What key? What measure?



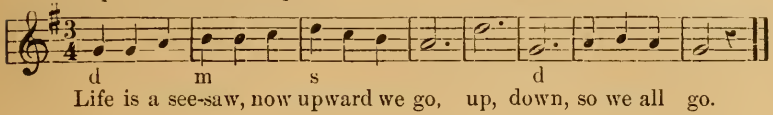
d r m f s l s
Hap-py, hap-py morn-ing, All the skies a-dorn-ing,
l s
With its gen-tle, mellow, beauteous, bless-ed gold-en light.

14. Key of G. What pitch is key-tone. It is just as easy to sing in one key as another.



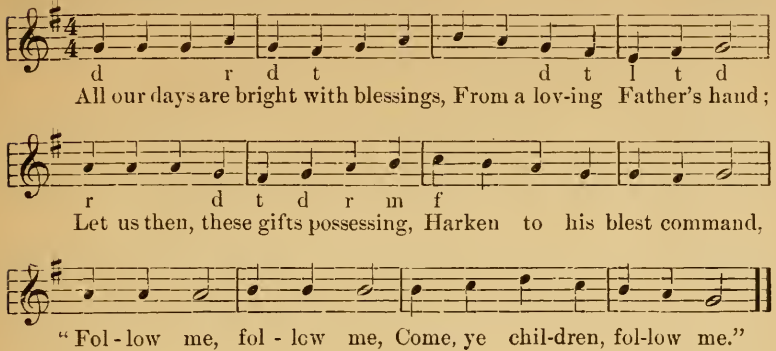
do r d r m

15. Triple measure. Skips.



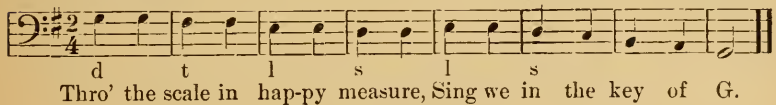
d m s d
Life is a see-saw, now upward we go, up, down, so we all go.

16. Tones below and above the key-note.



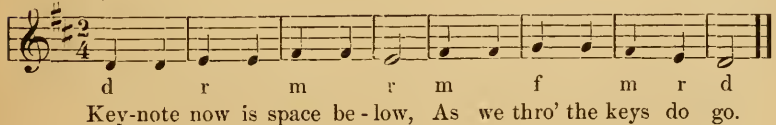
d r d t d t l t d
All our days are bright with blessings, From a lov-ing Father's hand;
r d t d r m f
Let us then, these gifts possessing, Harken to his blest command,
"Fol-low me, fol-low me, Come, ye chil-dren, fol-low me."

17. Base staff.



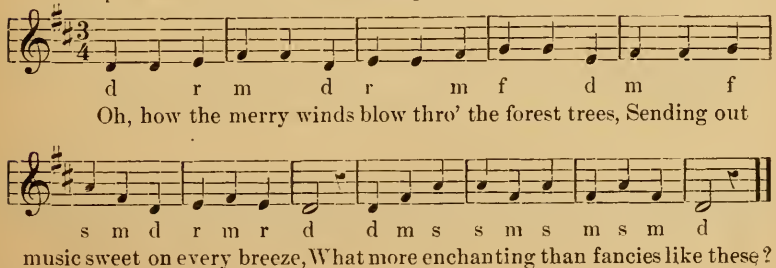
d t l s l s
Thro' the scale in hap-py measure, Sing we in the key of G.

18. Key of D.



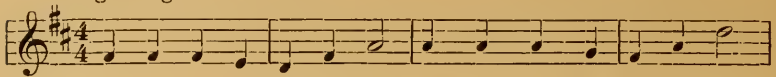
d r m r m f m r d
Key-note now is space be-low, As we thro' the keys do go.

19. Skips. What intervals in the skips?

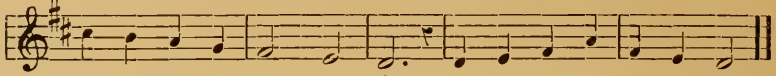


d r m d r m f d m f
Oh, how the merry winds blow thro' the forest trees, Sending out
s m d r m r d d m s s m s m s m d
music sweet on every breeze, What more enchanting than fancies like these?

20. Beginning on tone three.

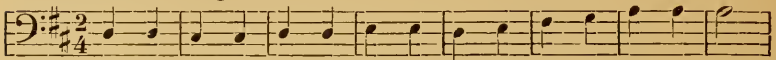


m r d m s f m s d
Storm and blessings, calm and strife, Mingle in this busy life,

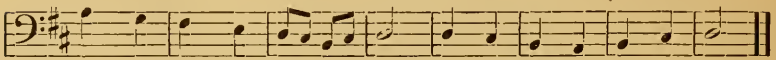


t l s f m r d
With a constant change 'tis rife, With a constant change 'tis rife.

21. Base staff. Eighth notes.

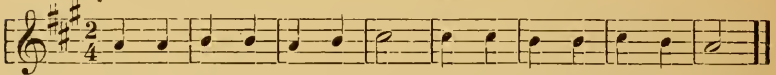


d t d r m f s
Now with voices clear and strong We will this happy strain prolong.



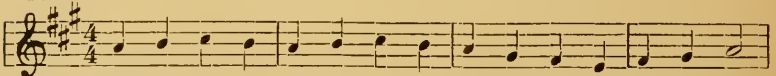
d t l t d
D's a good key for our song, D's a good key for our song.

22. Key of A.

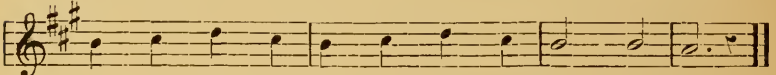


d r d r m r m d
Let us with a joyful mind Praise the Lord, for he is kind.

23.

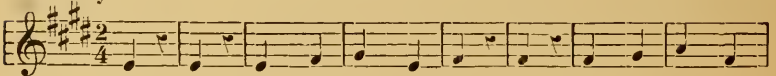


d t l s
With an earnest purpose striving For the truth let each one be,

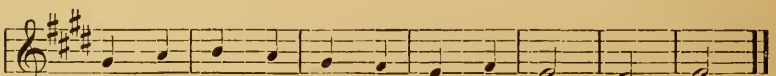


r
For the truth shall make you free, shall make you free.

24. Key of E.

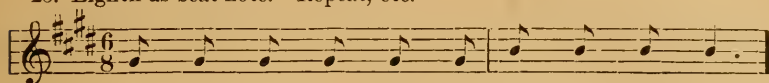


d d d r m d r r r m f r

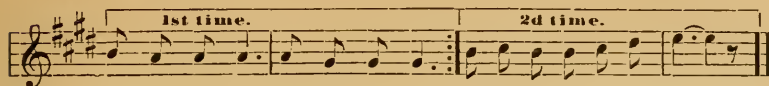


m f s f m r d r d t d

25. Eighth as beat-note. Repeat, etc.

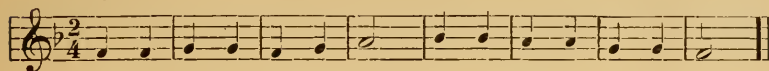


m s
Mer - ri - ly, mer - ri - ly on - ward we go,



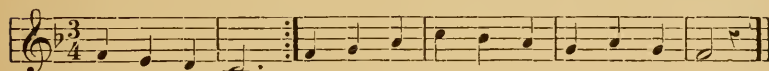
s l s l t d
O - ver the snow, o - ver the snow, Over the beautiful snow.

26. Key of F.



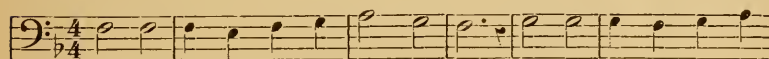
d r d r m f m
Gai - ly sing as on we go Thro' this earthly life be - low.

27.

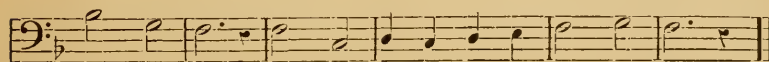


d t l s d r m s
Hap - py and free, Oh, who so mer - ry and hap - py as we.

28.

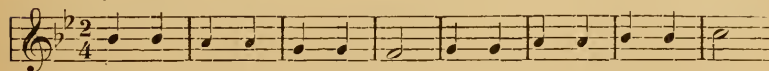


d t m r
Evening shadows gather round us now, At our Father's throne we



f r
hum - bly bow, At our Father's throne we humbly bow.

29. Key of B-flat.



d t l s l t d r
Come, thou ho - ly Spi - rit come, And from thine e - ter - nal home



m r d t l
Shed the ray of light di - vine, Bless our souls and make them thine.

30. Beginning on Five.

s l t
Welcome, sweet day, welcome, sweet day, Drive all the darkness away.

31. All learn to sing from the Base staff.

d m s m s d

32. Key of E-flat.

d r d r m f m s l s f m

33.

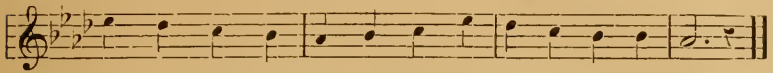
s l f
Keep me, Savior, near thy side, Let thy counsel be my guide,
m l t d
Let thy coun - sel be my guide, my con - stant guide.

34. Make two divisions of the class and sing Nos. 33 and 34 together, after practicing separately.

m f m r d r m r d t
Keep me, Savior, near thy side, Let thy counsel be my guide,
d r m f r d f
Let thy cou - sel be my guide, my con - stant guide.

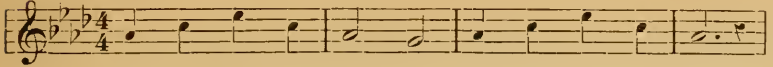
35. Key of A-flat.

d r m
Heav'n-ly Fa - ther, lead us O'er life's storm-y sea,



s f m r d m s f m r
 Guide us, guard us, keep us, feed us, For we trust in thee.

36. Skips.

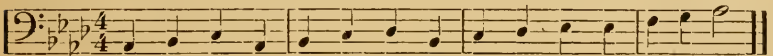


d m s m d t d m s m d



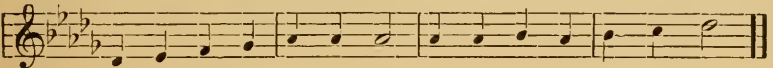
r s f r m s m d s r d

37.



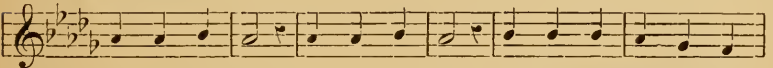
d r m d r m f r m f s l t d

38. Key of D-flat. What measure?

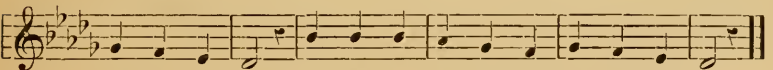


d r m f s l t

39. What measure?

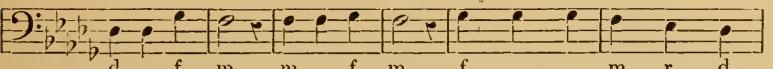


Join in our song, Join in our song, Come, with your heart and voice



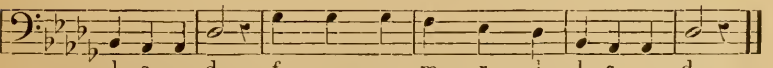
help us a-long, Come, with your heart and voice help us along.

40. Nos. 39 and 40 may be sung together.



d f m m f m f m r d

Join in our song, Join in our song, Come, with your heart and voice



l s d f m r d l s d

help us a-long, Come, with your heart and voice help us a-long.

41. Two-part singing. Chromatic tones. Practice each part separately.

Gen-tly falls the twi-light ray Of the ho-ly Sabbath day.

42.

Sweet - ly the song - birds are sing - ing in the trees,

Our heav'n-ly Fa - ther cares for e - ven these.

43. Nos. 42 and 43 can be sung together, lower voices taking No. 43, 3 divisions.

Sweet - ly the song - birds are sing - ing in the trees,

Our heav'n-ly Fa - ther cares for e - ven these.

44. Three-part singing.

Light - ly our voic - es are float - ing a - long,

Borne on the wings of our bean - ti - ful song.

45. Song. REST OF THE WEARY. What movement? What quality of tone?

Andante.

1. Rest of the wea - ry, Joy of the sad;
2. Home of the stran - ger, Strength to the end,

Hope of the drea - ry, Light of the glad.
Ref - uge from dan - ger, Sav - ior and Friend.

46. LORD, THY WORD ABIDETH.

f Lord, thy word a - bid - eth, *m* And our foot-steps guid - eth,

p Who its truth be - liev - eth, *f* Light and joy re - ceiv - eth.

47. Four-part singing. Which part is Base? Tenor? Alto?

Come, come, come, come, come, Sing a happy song, Sing a happy song.

48. SOFTLY THE SHADES OF EVENING COME. With expression.

Soft - ly the shades of eve - ning come, Still - ing the

gay world's bus - y hum, So while we sing our

last part-ing lay, Slow - ly the day - light fades a - way,

Fades a - way, fades a - way, fades, fades,

fades a - way, fades, fades, fades a - way.

Rit. *c* *Dim.*

49. LOVING FATHER.

J. R. M.

J. R. MURRAY, by per.

1. Lov-ing Fa-ther, hear thy chil-dren Kneeling low be-fore thy
2. Ask-ing not from pain to save us, But from sin, the cause of

throne; O ac-cept our hum-ble wor-ship, Je-sus,
pain; Cleanse our souls and make us ho-ly, Lead us

Sav-ior, God a-lone. Give us hearts to love thee
in thy way a-gain. Give us here thy sweet sup-

tru-ly, And to love each oth-er too; Make us
port-ing, Help us all to do thy will; That at

gen-tle, kind, o-be-dient, In all things we say or do.
last in heav'nly mansions We may love and serve thee still.

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